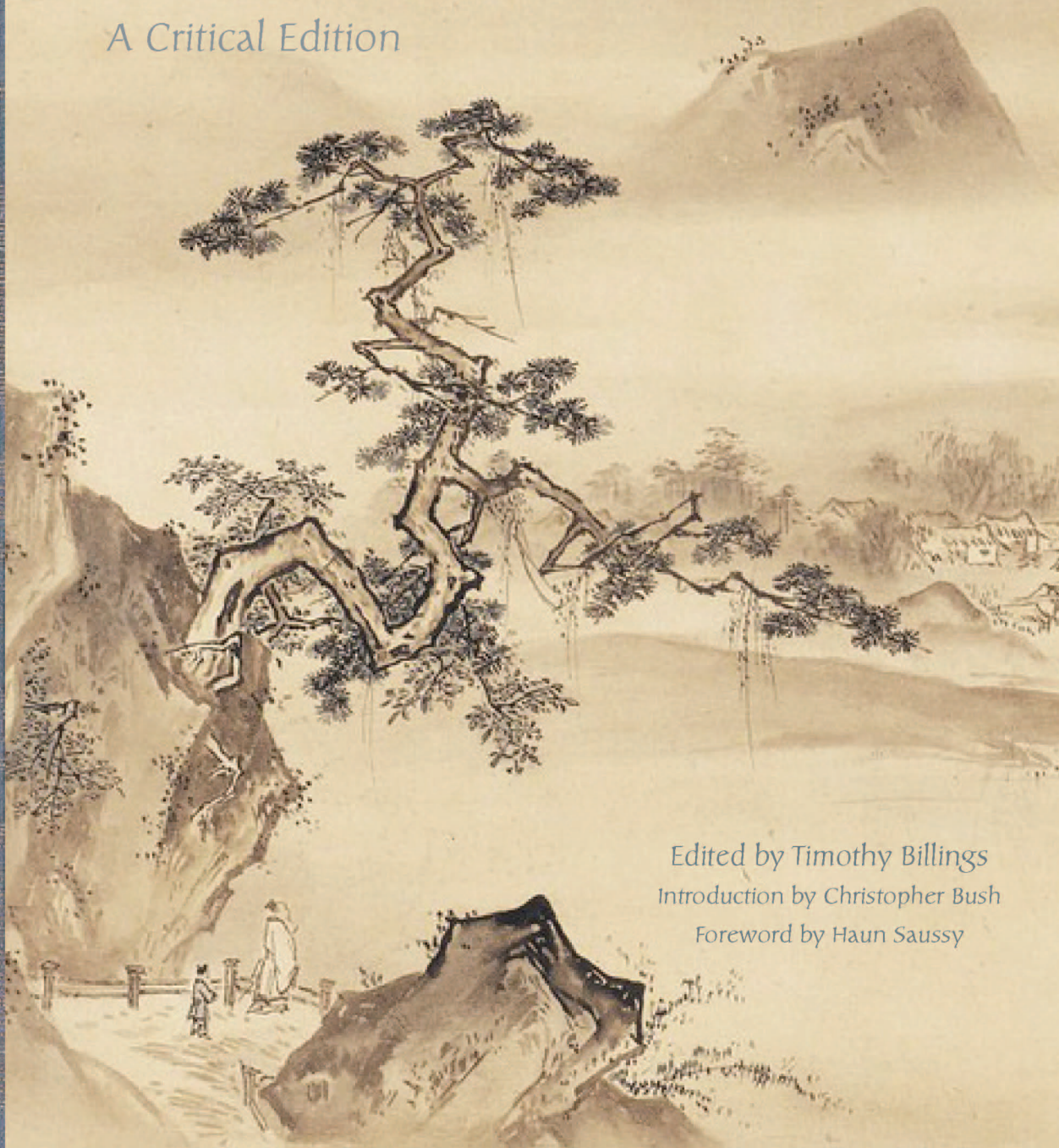
Cathay

Ezra Pound

A Critical Edition



Edited by Timothy Billings

Introduction by Christopher Bush

Foreword by Haun Saussy

VISIT…

CATHAY

耳 中 明 月 珠

ji chu Mei getsu shu

ear in bright moon gem

moon pearls

In her ear shine moon gems

moengi side apron

紲 綺 爲 下 裙 裙

sho ki i ka kio

light green special word for some kind of button cloth. most kind of cloth skirt

makes under

Light green — she makes dress for her under skirt

紫 綺 爲 上 襦 jū ga jiban

shi ka i jo jū

purple same kind of cloth makes upper vest

purple She wears for her vest

CATHAY

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Ezra Pound

Edited by Timothy Billings

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First edition

Frontispiece: A page from Ernest Fenollosa's crib for *Moshang sang* 陌上桑 (On Mulberry Road), showing a correction in pencil. Ezra Pound Papers, YCAL MSS 43 Box 100-4232. Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library.

For
my loving and beloved parents
Jan and David McKinley

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Foreword
The Archive of Cathay

Haun Saussy

Published in 1915, *Cathay* is often treated as a poetic masterpiece by Ezra Pound, and Ezra Pound alone. This is a half-truth, as this book will show. Many hands were involved in its production—Chinese singers and poets from many different dynasties; Japanese scholars; an American nineteenth-century art historian; and a young expatriate American striving to make a place for himself in the London literary world. *Cathay* is also often treated as a translation of poems from the Chinese—another half-truth. Part of its originality lies in its distance from the Chinese "originals." It may be least inaccurate to call *Cathay* a masterpiece of the art of editing, an art at which Pound excelled. But to understand what Pound edited is to know a great deal more than Pound could know. This edition supplies the missing connections among the Chinese texts, most of them eighth-century poems taken from an eighteenth-century Chinese anthology popular in Japan; the paraphrases made of them in Japanese and English for the benefit of Ernest Francisco Fenollosa; Fenollosa's hastily jotted notes; and Pound's distillation of what he could understand of the notes into some of the twentieth century's most often read and imitated poems. It supplements the *Cathay* long known to readers—an English-language collection with an invisible, remotely guessed-at Chinese background—with an archive of sequential conversations leading us back from the modernism of 1915 to the protest verse of the Bronze Age.

Invention

"Not, good Lord, a translation: [but] a poem made out of words from another poem. . . . Let us be quite clear that they are deflections undertaken with open eyes," Hugh Kenner wrote in 1971, defending the unoriginality and originality of *Cathay*.[1] *Cathay* is the best-known case, perhaps even the originating example, of the "poet's version," a form of translation that does not ask to be judged by its obedience to the features of the original being translated.[2] What to make of such "deflections"?

Chary of giving hostages to future literary history, T. S. Eliot hedged mightily when he wrote: "As for *Cathay*, it must be pointed out that Pound is the inventor of Chinese poetry for our time." Eliot knew that "to invent" had once been synonymous with "to find," but he was using the word in its modern sense. By casting Pound as Chinese poetry's *inventor*, he meant to deny him the role of its discoverer or translator. Both the translator and the discoverer reveal something that was already there before their arrival. Inventors, on the other hand, have the burden of novelty on their consciences. (Marie Curie, discoverer of radium, wins our

admiration; radioactivity is not her fault; but whoever invented the atom bomb has liabilities to contend with.) Unwilling to be seen as endorsing Pound's adventurism as scholarship (the discovery and truthful description of what was already there), Eliot pegs *Cathay* to the status of "invention": an artifact, a possibly ingenious but certainly concocted novelty. "Chinese poetry, as we know it to-day, is something invented by Ezra Pound." "Chinese poetry *for our time*": not Chinese poetry in and of itself, not the definitive version of Chinese poetry, but Chinese poetry as people of the generation of the Great War, who have measured out their lives with coffee spoons and jumped to the Shakespeherian Rag, are able to know it. It will be "a 'Windsor Translation,' . . . 'a magnificent specimen of XXth Century poetry' rather than a 'translation.'"[3] Of that time-bound, self-limited thing, Pound is the inventor. None of the scholars who knew Chinese better than Pound could find so much as a rash overtone in Eliot's measured praise.

Pound was less prudent—otherwise, *Cathay* would have had no possibility of existing—but all the same conscious of the difference between Chinese poetry and what he had made of his source's "decipherings." For the slim book is called *Cathay* and not *China*, China being a place to which you might buy a steamer ticket, Cathay a place of imagination or memory. A work of historical geography first published in 1866 but reprinted not long before Pound made his anthology, *Cathay and the Way Thither* by Henry Yule, contains hardly a word from or by the Chinese, but delivers four volumes of words about China from authors who, too, for the most part had never seen China but only transcribed reports of it. These reports were so inconsistent and unreliable that it was only in the late seventeenth century that geographers definitively established that "Cathay" and "China" were one and the same.[4]

But are "Cathay" and "China" the same thing? Do the words have the same meaning? Although the expressions "the morning star" and "the evening star" may name a single heavenly body, Venus, glimmering at us from millions of miles off, the act of saying "the morning star" is not the same as the act of saying "the evening star," particularly when done in a poem; as Gottlob Frege put it, the two expressions have the same reference but not the same sense.[5] "Cathay" might mean "China" on the condition that "the way thither" be long and indirect: Cathay would be China desired, anticipated, or vicariously experienced, and thus not simply China, by any stretch. By titling his collection *Cathay*, Pound signaled, as he could not have done if he were calling it *China*, that the words of the book were to be taken as having a sense independent of their reference. *Cathay* is a work of translation operating in the sphere of "sense," of "the mode of presentation" (Frege) alone. It gives us not China but ways thither.

It is not clear what standards apply to such a translation. To seize on the errors of *Cathay* and proclaim it a bad translation is to force it back into the zone where translations are either true or false, good or bad, and that would be to amputate it of what best it had to offer. To ignore the errors and forsake the whole task of representing an original is another kind of violence, for Cathay *is* China, eventually or vestigially.

Pound's literary personality, not to say his originality, as of 1915 had largely consisted of parodies, personae, archaism, imitation, and other in-between modes, neither I nor Thou.

Translation gave these masks and feints a unifying medium: translation is pervasively neither mine nor thine. But a translation that depends on an original inaccessible to the translator, that parodies the act of translation as usually understood, and that mimes a dramatic monologue in the person of a capable speaker of the foreign language, raises to a second degree the usual in-betweenness of translation. Could *Cathay* ever be translated back into Chinese? What stylistic equivalents could one find in Chinese, or indeed in any language other than the 1915 version of "Anglish, Englysshe, English, American,"[6] for its deliberate nonidiomatic quality, its interrupted rhythms, its words just to one side of the *mot juste*? Such features are the springs and gears of Pound's "invention."

The Unlost Archive

Scholarly books rest upon a mountain of consulted texts. Historians need their archives: In modern times, history does not so much record events as much as it records documentation, the traces of events.[7] To write the history of the history, one must revert to the archive. Lost archives, reopened or refound, rewrite history. Poetry, in some traditions, is written from within the archive: "every word an allusion," as Huang Tingjian said in praise of Du Fu.[8] This edition brings into view the archive from which Pound mined *Cathay*: the raw materials of its poetry, according to some, though a study of the archive reveals that Pound often found his "poet's version" very nearly readymade in Fenollosa's notes "from the decipherings of the Professors"—Mori, Ariga, and Shida. Unusually, this archive did not need to be discovered. No one had to wait out a documentary embargo. It has been in the safekeeping of the Yale University Collection of American Literature for decades, catalogued, inspected from time to time by a curious scholar, but not put before the general reader until now. The reason for the delay is the sheer bulk of the materials. Fenollosa's papers contained several parallel sets of notes on Chinese poems (not always the same poems) as explicated by different Japanese scholars. Pound drew from several different notebooks, and the few specialists who have tried to reconstruct his compositional process have sometimes attempted to derive a poem from the wrong set of notes. The gaps between Fenollosa's notes and Pound's final version then leave the critic free to extol Pound's inexplicable intuition: "Mori's comments lay before Pound. . . . He pushed them aside." Kenner too pushes them aside on behalf of literary history: "The way of a mind creating"—Pound's mind—"is more interesting than a record of inattentions"—the gaps, guesses and distractions evident in Fenollosa's tutorial notes.[9]

The valiant efforts of Hugh Kenner, Wai-lim Yip, Yunte Huang, Qian Zhaoming, and others have left us with an incomplete picture of *Cathay*'s relation to its archive, Pound's to Fenollosa, and Fenollosa's to the Tang poets. Timothy Billings now gives us the means to follow the transformations, word for word. We have a more meticulous proof than ever before of the way the most influential poetic pamphlet of the twentieth century arose, in all its freshness, from reading—from the reading of a reading of a reading.

Dante, everyone will admit, was a learned poet. A typical canto of his bulges with Saint Thomas Aquinas, Aristotle, Galen, Hugh of Saint Victor, Ptolemy, and Tacitus. *Cathay*, also a product of learning with a deep archive behind it, makes little show of erudition, and what references occur are never glossed.

> I went up to the court for examination,
> Tried Layu's luck, offered the Choyo song,
> And got no promotion,
> and went back to the East Mountains
> White-headed.
> And once again, later, we met at the South bridge-head.
> And then the crowd broke up, you went north to San palace . . .
> ("Exile's Letter")

> The paired butterflies are already yellow with August
> Over the grass in the West garden;
> They hurt me. I grow older.
> ("The River-Merchant's Wife: A Letter")

Not only erudition is buried. Such plain utterance, pegged to no system of metrical feet, bespeaks a will on Pound's part to eliminate the trappings of the poetic as heretofore understood. A foreign origin licenses this will—indeed, does the typical reader of English poetry know what a Chinese poem looks like? When one compares Pound's

> O fan of white silk,
> clear as frost on the grass-blade,
> You also are laid aside
> ("Fan-Piece, For Her Imperial Lord," from *Lustra*)

with W. A. P. Martin's chatty packets of filler—

> Of fresh, new silk, all snowy white,
> And round as harvest moon;
> A pledge of purity and love,
> A small but welcome boon. . . .
> This silken fan, then, deign accept,
> Sad emblem of my lot—
> Caressed and fondled for an hour,
> Then speedily forgot[10]

—one surmises disgust as the motive of modernist poetics: the editorial red pencil hacking away at limp and pretentious decoration. But Pound was not only, indeed not even particularly, discontented with habits of translators from the Chinese. *Cathay* embodied a comprehensive refusal of the Edwardian verse just then being stirred into action by the Great War. Lines by Pound's sometime antagonist Rupert Brooke were recited in newspapers and pulpits:

> If I should die, think only this of me:
> That there's some corner of a foreign field
> That is for ever England. There shall be
> In that rich earth a richer dust concealed . . .
> ("1914," v.: "The Soldier")

Iambic pentameter, precise rhymes, elevating sentiment, patriotism, nostalgia: "the military-metrical complex" on parade.[11] *Cathay*, however, refuses to fall in step, its national origins so distant as to be a mere outline, its meter for the most part unidentifiable and asymmetrical, and its sentiments far from sacrificial idealism:

> Horses, his horses even, are tired. They were strong.
> We have no rest, three battles a month.
> By heaven, his horses are tired. . . .
> We come back in the snow,
> We go slowly, we are hungry and thirsty,
> Our mind is full of sorrow, who will know of our grief?
> ("Song of the Bowmen of Shu")

The little khaki-bound volume's counterstatement to the official verse culture of 1915 was discreet but precise.[12] It brushed aside both sentimentality and militarism, exhibiting in the smallest details of its language an ethos that could be called alien but not exotic. One does not need to know anything about King So, the five peaks or the waters of Han to understand (as "sense" not "reference") the statements:

> King So's terraced palace
> is now but barren hill,
> But I draw pen on this barge
> Causing the five peaks to tremble,
> And I have joy in these words
> like the joy of blue islands.
> (If glory could last forever
> Then the waters of Han would flow northward.)
> ("The River Song")

"King [X]'s palace, the waters of [river]": Sense remains even after reference has been washed away. Occurrences of "forever," that single word amounting to a defense of poetry valid for most times and places, mark clearly enough the difference between Brooke and Pound. "For ever England," staking a claim on the foreign field, is here paralleled by more skeptical "forevers" tied to distant conditions of possibility: "If glory could last forever" and

> At fifteen I stopped scowling,
> I desired my dust to be mingled with yours
> Forever and forever and forever.
> ("The River-Merchant's Wife: A Letter")

Note the past tense: "desired." The mode of presentation differs by a tense marker from the thing presented. We can't be sure that the River-Merchant's Wife brings up her earlier repeated "forever" to renew it or to reject it. Her sense, a matter of tone and will, holds the reference to a possible shared future in suspense. "There is no end of things in the heart," as the speaker of "Exile's Letter" says. Those "things" lodge in gaps opened up by the distanced, multiply mediated translation technique of *Cathay*.

Phantom Limbs

Nonetheless, the imagined China of *Cathay* exists somewhere and deserves to be filled out, as it now can be through the annotations contained here.

People who have lost an arm or a leg often feel pain, or an unbearable itching, in the limb that they no longer have. For over a hundred years, "phantom limb syndrome" was known and described in the medical literature, but nothing could be done for these patients: Drugs would not still the sensation in the nonexistent limb, and further amputations were cruel and pointless. A young neurologist named V. S. Ramachandran began to wonder if the problem were not in the flesh and nerves but in the brain. What if the agony were a signal of the brain's disquiet at getting no signal at all from a formerly active part of the anatomy? On a hunch, Ramachandran knocked together a wooden box with a mirror inside it. When a patient inserts his or her unaffected arm into one side of the box, the other arm into the other side, and manipulates the mirror so as to project the image of a whole arm and hand over the amputated arm, the brain is tricked into thinking that the missing limb, now restored, can sense and move. The pain vanishes, at least for a while.[13]

The Chinese "original," the mirror image of Pound's *Cathay,* has long occupied the space of an itch in the minds of poetry-readers. That original is a phantasm: Pound did not, of course, translate directly from the Chinese, and what he did versify often corresponds to no Chinese original (as when he fashions a new poem out of parts of two poems). The double *Cathay* given here restores to history the composition process as it passed through a series of authors

in a series of languages over some three thousand years; it creates, as a *hron*, what never was.[14] Let it stand as "the invention of *Cathay* for our time."

Notes

1. Hugh Kenner, *The Pound Era* (Berkeley: University of California Press, 1971), 141, 213.

2. See Lawrence Venuti, "The Poet's Version; or, An Ethics of Translation," *Translation Studies* 4 (2011): 230–247, esp. 231–233.

3. T. S. Eliot, "Introduction," *Ezra Pound: Selected Poetry* (London: Faber & Faber, 1928), 14–15.

4. Henry Yule, ed. and trans., *Cathay and the Way Thither* (London: Hakluyt Society, 1915), "Preliminary Essay," 1:181–182.

5. Gottlob Frege, "On Sense and Reference," trans. Max Black, in *Translations from the Philosophical Writings of Gottlob Frege*, ed. P. T. Geach and Max Black (Oxford: Blackwell, 1960), 56–78.

6. Kenner, *The Pound Era*, 148.

7. Anthony Grafton, *The Footnote: A Curious History* (Cambridge, Mass.: Harvard University Press, 1997).

8. [Editor's note: That is to say: 無一字無來處. Huang Tingjian was an 11th-century (i.e., Song-dynasty) calligrapher, scholar, statesment, and poet.]

9. Kenner, *The Pound Era*, 205, 210.

10. W. A. P. Martin, "The Poetry of the Chinese," *The North American Review* 172 (1901), 859. For similar contrasting pairs, see Eliot Weinberger, "Inventing China," *Oranges & Peanuts for Sale* (New York: New Directions, 2009), 16–34.

11. Meredith Martin, *The Rise and Fall of Meter: Poetry and English National Culture, 1860–1930* (Princeton: Princeton University Press, 2012), 139, 144. I find Martin's account of modernism after the war (a story in which Pound is central) unconvincing.

12. Kenner, *The Pound Era*, 201–202, 219–220. *Cathay*'s effect on the poetic face of public events was not conclusive. The Jamaican black radical poet Claude McKay would echo the form and wording of Brooke's "The Soldier" in a poem allegedly once recited by Churchill in the House of Commons. See Jahan Ramazani, *A Transnational Poetics* (Chicago: University of Chicago Press, 2009), 30, 189; Lee M. Jenkins, "'If We Must Die': Winston Churchill and Claude McKay," *Notes & Queries* 50 (2003): 333–337.

13. V. S. Ramachandran and Sandra Blakeslee, *Phantoms in the Brain: Probing the Mysteries of the Human Mind* (New York: Quill, 1999), 23–58.

14. On *hrönir,* see Jorge Luis Borges, "Tlön, Uqbar, Orbis Tertius," trans. James E. Irby in *Labyrinths* (New York: New Directions, 1964), 3–18.

CATHAY

Introduction
"From the Decipherings"

Christopher Bush

Why, after a century, *Cathay* again and why a critical edition? Even a generous reader might reasonably be skeptical about the value of a collection of Chinese poems translated, for lack of a better word, by someone who did not know Chinese and who was relying almost exclusively on the decades-old handwritten notes of someone who was himself only just learning to read Chinese from some Japanese tutors. Even if such an experiment were interesting in its own way in its own time, how can it have aged well?

In fact, this slim volume of a little more than a dozen translations has proven a constant source of fascination and of often lively controversy for scholars, critics, poets, and general readers who care about English-language verse, but also far beyond. *Cathay* has, in a word, become a part of *world literature*. As one might expect, the work looms large in the history of that Anglo-American modernism for which Pound was, in T. S. Eliot's famous phrase, "the inventor of Chinese poetry for our time," a time that was, after all, plausibly referred to as "the Pound era." But *Cathay*'s influence has been far more widespread than that, serving as an important touchstone for the "Chinese" poetics of, for example, Brecht, the Brazilian concretists, and the Beat generation, but also Taiwanese modernists in the 1950s, China's "Misty Poets" generation in the 1980s, and even aspects of the distinctly "Asian" voice of Asian American poetry.

If Pound's translations are in many respects mistaken, they are among the most generative mistakes in world literary history. This productivity has in part been fueled by the poems' becoming closely identified with the other most (in)famous Poundian product based on Fenollosa's manuscripts, *The Chinese Written Character as a Medium for Poetry* (1919).[1] While the *Written Character* essay has become the locus classicus of modern imaginings about Chinese writing, it contains very little verse. *Cathay*, conversely, was based on manuscripts that contained very few Chinese characters and gives nearly all the Chinese words (including proper names) in a Romanized form of their Japanese readings. *Cathay* and *The Chinese Written Character* together constituted the matrix of what an audaciously word-for-word, character-splicing translation or pseudo-translation of Chinese poetry might look and sound like.

"Not Chinese in the First Place"

Cathay was not only an historically significant translation in its own right, but helped open up the terms of debate about literary translation more generally, including the extent to which

translations might be understood not simply in terms of correctness (by whatever standard), but also as a kind of rewriting or even creative production. *Cathay* thus represents an important precursor of contemporary translation studies' efforts to combat "the translator's invisibility." The book's own international influence demonstrates the extent to which literary innovation can arise not only by digging deeper into the history and resources of one's own language, but also through the administration of what Pound once called "exotic injections."

It has been a boon to this little book that interest in the work in recent years is tied to interest in China (indeed, Pound's translation of the Old English "The Seafarer," also included in *Cathay*, often seems forgotten). China's "soft power" outside of Asia is at an all-time high. It was not that long ago that the study of Chinese, particularly classical Chinese, was considered a fairly esoteric pursuit in the United States, but it is now commonly taught not only to college but also to high school students. Beyond the United States, places as distinct and remote from one another as Argentina, Australia, and Germany have all seen booms in translations from Chinese and in the study of the language. Nor has this interest been restricted to contemporary Chinese culture. As "capitalism with Chinese characteristics" becomes an increasingly dominant force in the global economy, debates about what is or is not truly "Chinese" have entailed a series of contentious rehabilitations of premodern Chinese culture both within the Chinese-speaking world and beyond.

But of course there is more to *Cathay* than just the fact of a translation from Chinese. It has a specifically literary value as well. At a minimum it transformed—in ways that still live on today—the English reader's basic associative sense of what Chinese poetry is and what makes it sound Chinese. Whereas in preceding centuries European and American readers had identified Chinese culture with an ornate, learned, even garish complexity thought to be unmistakably if not uniquely Chinese, Pound offered a vision of Chinese as disarmingly direct, even simple, something close to a universal language of common nouns and common feelings. Despite his well-known love, and production, of difficult reading, with *Cathay* Pound seemed to make good on the Wordsworthian project of bringing the language of poetry closer to the language of men. The revolutionary plainness of *Cathay* "seemed like a moral exercise" (Saussy) amid the puffery and treacle of Edwardian verse (or at least that's how Pound imagined it). Poetry and its critics have invented many inspirations for such poetic unpoetry: old art, new machines, distant cultures, how the servants talked. Here it is China and an idea of the Chinese language that provide the alibi, but Pound's gambit is precisely that one need not know where "Cho-fu-Sa" is or who "General Rishogu" was to understand or appreciate the poems. (Pound himself often had little idea.)

So why a critical edition? Readers have naturally been curious about the sources of *Cathay*, about just what Pound saw in Fenollosa's notebooks and how he transformed it, but also about the original Chinese-language poems lingering somewhere behind such strikingly Japanese signatures as "Rihaku" (for Li Bai / Li Bo) and "Katsugen" (Qu Yuan). This last issue

in particular turns out to be complicated, for one might naturally imagine the issue solved by identifying an original Chinese text and placing it side by side with Pound's translation. But the fact is that Pound never saw the Chinese for the majority of these poems. Rather, he worked from word-by-word cribs: Japanese pronunciations of often absent Chinese characters, accompanied by minimal annotations of an English meaning. The point in providing "the originals Pound never saw" (Billings) is not to give the *real* version of the poems, then, but rather to allow readers to explore in new ways the possible relationships among the various texts, the uncertain territories between free original creation and careful, philologically informed translation; between innovation and imitation; between, perhaps, *chinoiserie* and Chinese.

Many a critic has seconded the sour tone of Pound's Imagist frenemy Amy Lowell, writing in a 1918 letter to fellow sinophile Florence Ayscough that Pound "got his things entirely from Professor Fenelosa [*sic*], they were not Chinese in the first place, and Heaven knows how many hands they went through between the original Chinese and Professor Fenelosa's Japanese original. In the second place, Ezra has elaborated on these until, although they are excellent poems, they are not translations of the Chinese poets."[2] Pound's most ardent defenders have portrayed such objections as pedantic and cranky, but they keep coming back. The poems are by almost universal consensus great English verse; the debates rage, rather, around how Chinese they are, the senses in which they should be read as "translations," and the extent to which any of that matters.

In the now century-long history of this debate, the most-cited formulation continues to be that of T. S. Eliot, crediting his friend as the "inventor of Chinese poetry for our time." The context of Eliot's remark is a general introduction to a selection of Pound's poems, but it can be read as of a piece with Eliot's more widely known meditations on "Tradition and the Individual Talent" (1919). The latter essay has a reputation for a kind a conservativism, belittling what it considers superficial notions of innovation and individuality held by those who have not experienced a true reckoning with the literary traditions of their nation, language, and indeed the West more broadly. At the same time, Eliot does not understand tradition as a stable, fixed canon to be copied. On the contrary, for him tradition survives as such only through continued innovation. One might become a truly modern poet by studying the epic tradition, for example, but this correspondingly means that the epic tradition is itself transformed by being kept alive in this way. It is a general truth for Eliot that "if one can really penetrate the life of another age, one is penetrating one's own" and this is emphatically the case with Pound who is "much more modern, in my opinion, when he deals with Italy and Provence, than when he deals with modern life. . . . When he deals with antiquities, he extracts the essentially living" (Eliot). Analogously, culturally distant poetic material might prove the best way to get at something essential about one's own time and place. (Eliot describes "The Seafarer" as "a new assimilation . . . and with that a preparation for the *paraphrases* from the

Chinese.") Pound might be most modern when working with the most ancient material, the most deeply engaged with the intricacies of English verse when emulating features of Chinese, and the most originally, distinctly Poundian when translating.

In some respects, then, Eliot brackets both the original Chinese and Pound's understanding of it. When he goes so far as to write that Pound has influenced the Chinese, for example, he seems to endorse a model according to which translations invent or at least reinvent originals, in which, in this case, an American with a dictionary and a healthy ego might reshape the great traditions of Chinese literature. This aspect of Eliot's reading is highly susceptible to being critiqued as Orientalist, but we should remember that it is largely consistent with his attitude toward Homer, Dante, and everyone else. That is, he gives an awful lot of power to contemporary Western takes on ancient Eastern texts, but this reflects his overall understanding of how traditions work, rather than a brief advocating Western management of the East. Indeed, Eliot could not be further from granting epistemological authority to Western views of China: "People of to-day who like Chinese poetry are really no more liking Chinese poetry than the people who like Willow pottery and Chinesische-Turms in Munich and Kew like Chinese Art" (Eliot). *Cathay*'s accomplishment, for Eliot, is to have produced translations that "*seem* to be . . . translucencies," that give contemporary Western readers the illusion of having direct access to ancient Chinese texts. This virtue comes with an expiration date: "I predict that in three hundred years Pound's *Cathay* will be a 'Windsor Translation' as Chapman and North are now 'Tudor Translations': it will be called (and justly) a 'magnificent specimen of XXth Century poetry' rather than a 'translation'" (Eliot). Thus for Eliot the very distinction between translation and original literary production is historical, itself subject to the alchemical effects of tradition's perpetual reinvention. Readers of this volume will decide for themselves where on the historical spectrum *Cathay* now lies, if today is still the time for which Pound invented Chinese or if the first one hundred of those three hundred years Eliot mentions have been enough to befleck its illusory transparency with "Windsor" particularities.

Eliot's is one way to deal with *Cathay*'s status as a translation and with its relationship to China specifically. Others have followed his lead in arguing that the correctness or incorrectness of the philological work is irrelevant and that what matters is that Pound made great poetry. A second school of thought has argued that *Cathay* is indeed a translation with a strong relationship to the Chinese originals, but one based on something better than mere philology: an intuition of something essential about the virtues of the poems and the language in which they were written. In this scenario, Pound is not so much dependent on Fenollosa's manuscripts as hindered by them, the professor's notes representing the mere knowing that the poet needed to transcend in order to get to the Chinese essence. Such affirmations of Pound's genius also tend to reflect magnified glory back onto the Chinese originals. And, naturally, there have been those—constituting a third camp of sorts—who have been dismissive of the book because of its philological failings, critiquing its sinological weaknesses and / or its Orientalist implications.

Contexts for Cathay

Each of these three general approaches to understanding *Cathay* as a "translation" pairs, in more or less obvious ways, with differing literary historical estimates of how innovative the book was and with differing cultural-political estimates of how Chinese it is. Here I want to suggest that one of the benefits of a critical edition is that it can help future readers get past some of these now-familiar critical cul-de-sacs. For my part, I want to argue that it can be helpful to emphasize the extent to which the originals from which Pound worked were not originals. *Cathay* might better be understood not as a translation of a set of originals, but rather as a link in a series of compilations, glosses, and creative rewrites. In literary-historical terms, this means that *Cathay* should be read less as the sudden and fortuitous discovery of a new continent by a lonely explorer and more as a work that abounds in not only successors but also precursors and contemporaries—and that is all to its credit.

Pound was not a literary Marco Polo bringing scarcely believable news from some previously undiscovered world. The myths of "the Pound era" have exaggerated the terribleness of all previous translations. Pound leaned quite a bit on Fenollosa (as this edition demonstrates), was not above borrowing from Giles, and for a good four years before receiving the Fenollosa manuscripts had been learning about Japan and China through the writings and lectures of Laurence Binyon. One particular precedent merits sustained attention: Judith Gautier's *Book of Jade* (*Le livre de jade*, 1867). While sometimes casually referred to as an example of *chinoiserie*—precisely what Pound was trying to get away from—Gautier's and Pound's books in fact share many features. Gautier worked with a Chinese tutor, Ding Dunling (1830?–1886), and certainly knew a fair amount of the language, but for the versions of the poems in the first edition she "did not dare affirm that they had been precisely *translated*."[3] It was only in much later editions, after the turn of the century, that she felt confident enough to add "Poems Translated from the Chinese by Judith Gautier." Like Pound, Gautier not only published a small collection of translations based heavily on cribs, but in doing so she also initiated a tradition of literary adaptation and imitation. Her collection would be repeatedly reissued, reedited, and retranslated into numerous languages until well into the twentieth century. Many a German reader of Chinese poetry at the turn of the century was reading a translation from Gautier's French. Perhaps most famously, Gustav Mahler's *Song of the Earth*, first performed in 1911, was originally to be called *The Jade Flute* and took its text from Hans Bethge's adaptation of Gautier. But it was also via Gautier that Pound's fellow Imagist John Gould Fletcher first read Chinese poetry. While the first edition of Gautier's collection had been printed some forty years earlier (when the translator was just 22), it was not only in print, but still being reworked and adapted by major figures of the prewar avant-garde.

Like Pound's, Gautier's volume features poems by 李白 Li Bo / Rihaku, including "The Jade Staircase" and "Taking Leave of a Friend."[4] *Le livre de jade* also anticipates many of the thematic concerns of *Cathay*. As Pauline Yu writes, "Gautier found especially appealing the

tradition's many melancholic laments over the passage of time and expressions of frustration and abandonment, some of which employ a female voice but have been interpreted by traditional commentators as political allegories" (469). Pound scholars have tended to trace the female voices in *Cathay* back to Ovid's *Heroides*, but Gautier is certainly a possible source as well. And like *Cathay*, which has often been read as an oblique commentary on the Great War, Gautier's collection thematizes war by "present[ing] the sorrows of conflict largely from the perspective of the women left behind" (469).

Aside from such thematic parallels, Gautier provided an important stylistic precursor as well. Like Pound, Gautier "replaced almost all specific references to person and place with generic terms" (470), sometimes just choosing parts of poems to allow for this. In this respect she de-exoticizes the poems, perhaps not quite "universalizing" them but nonetheless moving them away from being remote scholarly objects and toward being something to which readers might relate in more literary and even affective ways. Most important, *Le livre de jade* provided, as Yu writes, "a concrete model of how *not* to write like a French Romantic poet" (474). The poems' "exquisite imagery, subdued emotions, esteem for the poetic vocation, and lapidary quality" are programmatically opposed to "an earlier, more declamatory style and the fetters of French meters" (474). While Gautier's style might today remind us at least as much of what Pound was rebelling against as what he promoted, in its own time—and for decades after—it allied free verse, imagery, and impersonality under the banner of a "Chinese" poetics that fought against metrical regularity, eloquence, and expressivity.

Beyond the academic question of the extent to which Gautier might have been a precursor or influence (and we know that Pound had read Gautier), the broader point is that by 1915 China was a fairly common reference in what we today call modernism. Guillaume Apollinaire described his *Calligrammes* (written 1913–16) as "lyrical ideograms," and Victor Segalen had published the first edition of *Stèles* in 1912 (and a second in 1914), following Paul Claudel's "Chinese" works from the turn of the century. Hu Shih read Pound's "A Few Don'ts by an Imagiste" in Chicago in 1913, subsequently making it the template for his own "Some Modest Proposals for the Reform of Literature" (1917), one of the major documents of Chinese literary modernity. José Juan Tablada's *Li Po and Other Ideographic Poems* was not published until 1920, but Tablada had been writing East Asia–influenced poems since the turn of the century. Franz Kafka knew Chinese poetry in multiple translations and quoted it in his correspondence by 1912. And this is to say nothing of the extensive translation and emulation of haiku during the 1910s, whose modernist-era reception is inseparable from that of Chinese poetry.

From a rather different angle, we might think of all the different ways in which classical Chinese verse forms were deployed contemporaneously by its more traditional users as they traveled or were displaced: carved into the walls of the Angel Island Immigration Station detention building or into the surface of a stele erected in the garden of the Alamo in 1914 (composed by Japanese geographer Shiga Shigetaka, pondering parallels between the Battle of the Alamo and the Battle of Nagashino).

"The Chinese of Rihaku"

But there is also a far more immediate and specific sense in which *Cathay* can be understood as having precursors and contemporaries, one named directly in the work's subtitle: "Translations by Ezra Pound for the most part from the Chinese of Rihaku, from the notes of the late Ernest Fenollosa, and the decipherings of Professors Mori and Ariga." Far from being just a philological blunder, the formulation "the Chinese of Rihaku" indicates precisely the extent to which Pound was connecting with a *Japanese* tradition of reading and commenting on Chinese texts. (One might imagine, as a loose analogy, a translation into French of the works of "Wilhelm Shakespeare," a conscious choice signaling the importance, for that translator, of German-language Shakespeare translations and scholarship.) Taking the Japanese mediations into account can help us avoid some of the dead-end debates around *Cathay*'s authenticity, offering a better understanding of both the concrete ways in which Pound read the manuscripts and the broader cultural-political framework within which he was working.

Mori and Ariga are nicely representative of Japan at the era Fenollosa and then Pound were discovering it for themselves, the former with strong roots in traditional Chinese learning, the latter a European-educated legal scholar who would go on to play an important role in of the legal justifications of Japanese imperialism. Mori Kainan (1863–1911) was himself a *kanshi* 漢詩 poet, that is, a Japanese who composed original poetry in the classical Chinese language (such poets were not necessarily able to speak Chinese, nor did they necessarily have extensive familiarity with postclassical forms of the language). Indeed, according to Burton Watson, Mori was *the* major figure in *kanshi* from around 1890 until is his death in 1911, having edited a major annotated edition of Tang poetry, *Tōshisen Hyōshaku* 唐詩選評釋, based on the *Tangshi xuan* 唐詩選 of Li Panlong (1514–1570).[5] (His father, Mori Shuntō (1819–1889), had been an important figure for the previous generation of *kanshi* poets.) Although *kanshi* was effectively a dead artform by the end of the Meiji period (1868–1912), it had undergone something of a renaissance just before then and was anything but a museum piece during Fenollosa's stay in Japan. Since Chinese had long been the language of the educated elite, it was often used for translation of many of the texts central to debates about modernity (Spencer, Mill, and Darwin, for example), as well as for scholarly debates about them. This extended to verse as well, with *kanshi* being in many ways more open to new topics and terms than the still-conservative worlds of *haiku* and *tanka*: "there now appeared descriptions in Chinese verse of Niagara Falls or the Rocky Mountains, or poems on the introduction of the electric light to Japan in 1884 or the life of Maria Theresa of Austria."[6] Not least, during the early Meiji period *kanshi* had taken on "the tone of a state-sponsored literature and [was] often nationalistic in theme" (Watson 106). *Kanshi* poets were often directly involved in government affairs, as was the case with both Mori and his father. To give one striking example, Mori, like his father before him, knew Itō Hirobumi (an early prime minister of Japan, among numerous other accomplishments) and was in fact traveling with Itō when the latter was assassinated

by a Korean nationalist in Harbin, China, in 1909. It was while returning from this trip that Mori wrote his most famous *kanshi* poem, "Homeward Voyage: One Hundred Rhymes." The ongoing importance of the *kanshi* tradition in Japan had external consequences as well: "the first serious awareness of Chinese poetry came to the world of English letters to a large extent by way of the Japanese *kanshi* experts of the Meiji."[7] Fenollosa's choice of Mori as an authority on Chinese was hardly esoteric; Waley, for example, had read him too.

Ariga Nagao (1860–1921) had a busy and successful career between the time he tutored Fenollosa and the appearance of *Cathay*. During the 1880s, he was a pioneering figure in the new discipline of sociology in Japan, promoting a statist version of Herbert Spencer's theories of social evolution. In the 1890s he studied international law in Germany and France. These studies (particularly his direct observations of how France constructed "protectorate" status for its colonies) enabled him to become the leading author of the legal arguments for Japanese imperialism. He served as a battlefield advisor in both the Sino-Japanese War of 1894–95 (after which he wrote and published, in French, *La guerre sino-japonaise au point de vue du droit international*) and the Russo-Japanese War of 1904–05, having been directly appointed by the aforementioned Itō Hirobumi. By 1913, the year Pound received the Fenollosa manuscripts, Ariga was such a prominent legal scholar that he was invited to Beijing by Yuan Shikai to help draft a new constitution for China.[8] When the new assembly based on that constitution was formed, more than 40 percent of the new (Chinese) representatives had been Ariga's students in Japan.

Much of this would have been unknown to Pound, of course, but it does suggest the extent to which Fenollosa's tutors were far more than just Fenollosa's tutors and, more specifically, the variety of ways in which the Japanese relationship to China was, for them, anything but a narrowly academic matter. China and Chinese culture were neither purely antiquarian pursuits nor simply objects of Japanese domination, straightforwardly imagined as the Oriental other to Japan's modernization. On an ideological level, many Japanese modernizers promoted an image of Japan as the guardian of traditional Chinese culture (the more or less explicit assumption being that China could not do so itself). This most infamously became the case with the promulgation of the Greater East Asia Co-Prosperity Sphere during the Pacific War, but this later ideology explicitly drew on the generation of Japanese intellectuals known to and influenced by Fenollosa (among them Okakura Kakuzō). And indeed when, in the 1930s and '40s, Pound attempted to forge a cultural alliance between Italian and Japanese fascisms, he explicitly referred to his early readings in Fenollosa as precedent.

Just as the Japanese relationship to China during this period confounds any straightforward opposition of "tradition" and "modernity," so too Japan's continued use of Chinese learning and the Chinese language had uncertain cultural-political connotations. For example, written Chinese was an important language of cosmopolitan awareness during the most intense period of Japanese "Westernization." Those who read Chinese would not only have had the advantage of being able to read Chinese authors, but were also able to read the "Japanese" translations of major Western thinkers, which were effectively written in a modified form

of Chinese (more on this below). In addition, original Chinese-language poetry was an important literary weapon against the shogunate by pro-"restoration" parties. The period also saw extensive debates about the value of Chinese writing and Chinese studies for Japanese modernization, which were often worked out most concretely in modifications of the hybrid forms of Sino-Japanese reading and writing practices used by Japanese writers.[9] Prominent among these were Japanese traditions of reading Chinese that cannot accurately be described either as translating or as reading in the original (an ambiguity relevant to Pound as a helpful analogy if not in a directly causal way).

From the origins of Japanese literacy, scholars developed methods of reading classical Chinese texts without needing to be able to speak Chinese or even pronounce the characters in any Chinese manner, despite the fact that the grammar and especially the syntax of Japanese and Chinese are worlds apart. This was gradually systematized as 訓読 *kundoku*, "gloss reading." In one scholar's account, readers "*decipher* first the ideas or things represented by each kanji, then, following the word order rules they have learned, construct the meaning of the whole sentence" and then "transfer" that into a learned style for reading classical Chinese.[10] In some cases, the printed text would include numerous annotations indicating how to reorder the characters into something resembling a Japanese sentence, possibly including the insertion of the numerous particles that are essential to Japanese but almost wholly absent in (classical) Chinese. The resultant Japanese sentence would be largely incomprehensible to someone who knows Chinese, but it was also a form of "Japanese" that would never otherwise have been spoken or written and that would in many cases have been incomprehensible to Japanese readers without the benefit of the written Chinese text. Moreover, these complex transformations might be entirely mental operations, not necessarily involving either written annotations or reading aloud.

Accordingly, *kundoku* has often been understood as a way of *reading* rather than a form of translation. Recent scholars have used such terms as "hybrid language," "translationese," or "interlanguage" to describe the product of this practice that emerges at the intersection of Japanese and classical Chinese but is neither.[11] Linguist and translation theorist Mona Baker has described it as "something in between intralingual and interlingual translation, and I do not believe we have any theories that can account for this type of practice."[12] When speaking here of a *translation* from *Chinese* into *Japanese*, all three of the nouns need to be handled with care. Clements goes so far as to suggest that *kundoku* might productively be thought of as a kind of *intersemiotic* translation, that is: less a translation into Japanese from Chinese than a translation into Japanese of Chinese written characters, with many elements of the spoken language bracketed as irrelevant.

The hybrid status of *kundoku* is not only a conundrum for contemporary linguists or theorists, but was famously a point of contention in, for example, eighteenth-century debates among Confucian scholars in Japan. Ogyū Sorai (1666–1728) was the first to argue against such a method of reading, which, he claimed, "disguises the fact that the final product is

but an imperfect translation, and gives the misleading impression that it maintains some special relationship with the original."[13] This persistence of the original-language text further makes *kundoku* difficult to define in terms of any opposition between a literal and a loose translation. On the one hand, the "translation" might simply be a minimally annotated or even un-annotated Chinese text meant to be translated / read by an appropriately skilled reader. On the other hand, for this very reason, Japanese scholars would often add alongside the Chinese loose paraphrases and commentaries, rather than what we might today think of as a translation. In sum, "Japan was split between loose translation in the form of explication, and highly bound translation in the form of *kundoku*."[14]

One consequence of this method of reading was that *kundoku* was generative as well. That is, Japanese scholars were able to *write* for one another in "Chinese," but with no expectation that a word of Chinese would ever be spoken. The only complete lines of verse cited in Fenollosa's *Written Character* essay, for example, are actually *Japanese* in the sense that it was written by a Japanese poet (Sugawara no Michizane) in Chinese characters with the understanding that it would be read in the Japanese way). In addition, as is well known, the written Chinese language was able to function as a kind of lingua franca bridging historical, regional, and even linguistic differences throughout Japan and throughout East and Southeast Asia generally: "A text written using the Sinitic logographic system has the potential to be read as any one of the number of East Asian languages that developed *kundoku*-like methods for associating logographic characters with local words and usages."[15]

"Old Themes Rewritten"

All of which is to suggest that there are historically and linguistically specific reasons why *Cathay* might not best be evaluated as an English-language translation of a Chinese-language text, but rather as a reading of the "decipherings" of Mori and Ariga which, along with Fenollosa's notes, were the basis of *Cathay*.[16] On the level of language, we might say that Pound gets from Fenollosa an approach to Chinese that is as much a way of reading or glossing as it is of translating. It isn't *just* Western arrogance and Poundian ignorance that bracket the question of Chinese pronunciation, then; this was also an enabling constraint of one of the major traditions of East Asian scholarship and indeed original literary creation. Similarly, as Pound engaged in various other Chinese translation projects in the coming decades, he would maintain *both* the value of an exact reproduction of the original Chinese text wherever possible *and* the legitimacy of the kinds of nontraditional translation in which he was engaged. The Chinese pronunciation was of little importance (indeed, Pound periodically said the Japanese pronunciation was *better*), but the Chinese script and the meanings it contained were to be preserved at all cost.

On a more broadly cultural level, we find in Pound an analogous mix of sinocentric philology (every word of Chinese is important and must be faithfully preserved) and modern

Orientalism (the living Chinese language and its scholars are not particularly important; the work of preservation will need to be done by others). Although it would be anachronistic to identify the 1913–15 period of *Cathay*'s production with the more fully worked-through discourses of Japanese ultranationalism, it was none too early for Pound to have picked up the idea that Japan was the conserver of Chinese culture. Correspondingly, then, he was not particularly concerned with the unique essence of Chinese culture, but rather in transmitting whatever in it was best and of universal value (in his view), just as he thought he was doing for Provençal, the Greeks, and so on. One area in which this is apparent is in Pound's enthusiasm for Confucianism, which was a regular source of friction with his Chinese interlocutors, many of whom understood themselves as actively trying to liberate China from the burden of traditional letters and of Confucianism in particular. A more extreme example can be found in fascist-era Pound's advocacy of a trilingual system of world communication after the end of the Second World War (he was assuming the Axis would win): English, Italian, and Japanese, with Japanese serving as the setting within which the Chinese textual tradition would be preserved.[17]

Finally, there is the fact that Pound thought of Li Bo's poems as themselves already a form of transmitted tradition. He describes "Rihaku" as "a great compiler," hastening to add this means he is not someone who "merely gather[s] together," but whose "chief honour consists in weeding out, and even in revising" ("Chinese Poetry"). Li Bo's poetry, according to Pound, consists largely of "old themes rewritten," constituting "a sort of summary of the poetry which had been before him." Given all this, putting too great an emphasis on the *original* Li Bo poems (or, more absurdly, the "original Rihaku"!) would be misplaced. For Pound there was no absolute distinction between creation, compilation, translation, commentary, and so on. Each could be dull and deadening; each could reinvent tradition.

There are good theoretical reasons for a nonessentialist reading of Pound's relationship to China (as in Eliot or, more recently, Hayot, for example), but it is also the case that historically the poems of *Cathay* were already links in a chain of translation (or "translation") practices by the time Pound got to them. Rather than understanding this as one more degree of inauthenticity, we might think of Fenollosa and then Pound as additional links in the "Sinosphere," a world of letters in which important aspects of "the original" are bracketed (so that the rest might travel more freely) and texts do not necessarily belong to their sites or moments of origin, but rather to that most exotic and indecipherable time and place in all of history: "our time."

Notes

1. Pound received the late Ernest Fenollosa's manuscripts and notes in late 1913 from his widow, Mary Fenollosa. Pound would return to the papers, which dealt with a wide variety of topics related to Chinese and Japanese culture, throughout his life, but was most consistently engaged with them in the

years immediately after he received them. Along with *Cathay* and the essay on Chinese characters, the other major publications to emerge directly from these manuscripts were *Certain Noble Plays of Japan* and *'Noh' or Accomplishment* (both 1916).

2. Quoted in Achilles Fang, "Fenollosa and Pound," *Harvard Journal of Asiatic Studies* 20, nos. 1–2 (June 1957): 213–238, at 216.

3. Quoted in Pauline Yu, "'Your Alabaster in This Porcelain': Judith Gautier's 'Le Livre de jade,'" *PMLA* 122, no. 2 (March 2007): 464–482, at 468 (my emphasis). The following paragraphs draw heavily on Yu.

4. Gautier's collection is far more varied, but Li Bo is nonetheless a significant presence. About 20 percent of the poems in the first edition are by him (edging out Du Fu for honor of being the most represented poet in the collection), while about 30 percent are by him in the expanded and heavily revised edition of 1902. Thanks to Timothy Billings for helpful comments on the various Gautier editions and Pound's possible access to them.

5. Along with Wang Shizhen, Li Panlong was the major figure of a seventeenth-century school known as the Ming archaists (or "the old Phraseology movement"), who, more or less successfully, argued for a limited canon of classical texts that forewent the recent past. By reducing the number and range of literary models required of aspiring scholars, the movement was effectively anti-elitist. They argued that Qin and Han texts should provide the models for prose, high Tang texts for poetry. Hence, Tang-dynasty poetry—often considered the pinnacle of the Chinese classical tradition—acquired an even greater importance. Li edited and annotated several important anthologies of the texts he wanted to serve as models. Starting in the 1680s, many of these were widely reprinted and studied in Japan, which had its own "archaist" movement in the eighteenth century.

6. Burton Watson, "Poetry in Chinese in the Modern Period," in *The Columbia Companion to Modern East Asian Literature*, ed. Joshua Mostow (New York: Columbia University Press, 2003), 105.

7. Burton Watson, *Japanese Literature in Chinese* (New York: Columbia University Press, 1976), 17.

8. It was at this time that Victor Segalen was working for Yuan Shikai.

9. For some modernizers, the study of Chinese classics and even the retention of *kanji* were anachronisms to be dispensed with sooner rather than later. But for others modernization intensified claims that Japan should function as the steward of Asia as part of a broader civilizational mission. As Kurozumi Makoto writes: "Proclaiming . . . a 'kangaku [漢學 Chinese studies] renaissance,' Taoka Reiun (1870–1912) in 1896 claimed that kangaku would perform 'the great task of the Japanese people: to answer the call to become pioneers in fusing Eastern and Western thought'" (218). Shortly before the turn of the century, the new academic discipline of *shinagaku* [支那學], modeled on Western sinology, would claim to offer a more scientific approach to the study of China.

10. Quoted in Judy Wakabayashi, "The Reconceptualization of Translation from Chinese in 18th-century Japan," in *Translation and Cultural Change: Studies in History, Norms and Image-Projection*, ed. Eva Hung (Philadelphia: John Benjamins, 2005), 127–128 (emphasis added).

11. See Rebekah Clements, *A Cultural History of Translation in Early Modern Japan* (New York: Cambridge University Press, 2015), 14, 109.

12. Quoted in Wakabayashi, The Reconceptualization of Translation," 129.

13. Emanuel Pastreich, "Grappling with Chinese Writing as a Material Language: Ogyu Sorai's 'Yakubunsentei,'" *Harvard Journal of Asiatic Studies* 61, no. 1 (2001): 119–170, at 129–130.

14. Clements, *A Cultural History of Translation*, 114.

15. Ibid., 110.

16. It would perhaps be going too far to suggest "decipherings" be understood as a translation of *kundoku*, but is worth noting that "decipher" covers a broad range of cognitive activity: to detect, discern, discover, to reveal or make manifest, as well as interpret, translate, or transliterate. The examples given in the Oxford English Dictionary include senses associated with decryption, and cover many kinds of making-legible or interpreting, including reading difficult handwriting. Many of the sample sentences include references to hieroglyphs and Chinese writing.

17. See Christopher Bush, "'I am all for the triangle': The Geopolitical Aesthetic of Ezra Pound's Japan," in *Ezra Pound in the Present*, ed. Paul Stasi and Josephine Park (London: Bloomsbury, 2016).

Editor's Introduction
⁓ Cracking the Crib

Timothy Billings

Since its publication in 1915, Ezra Pound's *Cathay* has been almost universally recognized as a masterpiece of modernist poetry with a substantive influence on the evolution of American poetics, as well as a founding text of world literature instrumental in popularizing Tang-dynasty poetry. Upon its release, it was admired by the likes of W. B. Yeats, William Carlos Williams, and Ford Maddox Ford; and a few years later, in a much-cited essay, T.S. Eliot called Pound "the inventor of Chinese poetry for our time," and praised the translations in *Cathay* as "translucencies" for the way they at least *seem* to show us the original Chinese poems as if through a glass clearly.[1] Others like Arthur Waley who could read Chinese were less sanguine about them as "translations," but admired the boldness of the poetry anyway, however begrudgingly. After all, Pound had accomplished this feat of "translucence" in spite of the fact—and, surely, partly due to the fact—that he knew no Chinese at the time. Instead, he relied on a collection of private notebooks containing word-for-word "cribs" of more than a hundred ancient and medieval Chinese poems that Pound had inherited from the American art historian and Japanologist Ernest Fenollosa (1853–1908). These notebooks were a windfall for Pound at that moment in his life, since he had recently taken a keen interest in Chinese aesthetics while living in London, and had already tried his hand at rewriting a few Chinese poems from published translations by the British sinologist Herbert Giles, mostly by chiseling their statuesque prolixity down into dazzling little imagistic figurines.[2]

As a defender of Japanese traditional art, Fenollosa had become an important figure in Japan and had the good fortune to study Noh theater and Chinese poetry with such prominent scholars as Umewaka Minoru 梅若実 (1828–1909) and Mori Kainan 森槐南 (1863–1911).[3] Ernest's widow, Mary McNeil Fenollosa, a successful novelist and poet herself, entrusted the Chinese cribs and Noh translations to Pound after meeting with him only three times in September and October of 1913.[4] Pound and Mary first met at the home of Sarojini Naidu, where he quipped learnedly about Chinese poetry after having read only a few chapters of Giles's *A History of Chinese Literature*. Together with his sense of avant-garde aesthetics, samples of his poetry, and a passion for turning to the "East" (in this case) to reinvigorate "Western" poetics, Pound convinced Mary that he was the destined heir to Fenollosa's literary legacy.[5] Within that extraordinary bequest were also to be found Fenollosa's drafts of what Pound would later edit and in 1919 publish as *The Chinese Written Character as a Medium for Poetry*, one of the most influential works of literary criticism in the twentieth century, which Pound himself called "a study of the fundamentals of all aesthetics" (41). Fenollosa's essay (at times misleadingly) emphasizes the pictographic, imagistic, and ideationally synthetic

qualities of Chinese characters as if they were "something much more than arbitrary symbols," and instead founded on "a vivid shorthand picture of the operations of nature" (45). This notion of Chinese as essentially "ideographic" has been especially seductive for imagistic poetics—even though it is not actually true—and provided Pound with an exotic and yet still classical model for imagism-become-vorticism.[6] All this is well known.

But it is impossible to appreciate the nuances of Pound's craft without the ability to compare his remarkable translations with the cribs he used—and yet those cribs have never been published in their entirety before. Since shortly after Pound's death in 1972, anyone with the right credentials could consult them in Yale University's rare books and manuscripts library, but they have only ever been studied in a scattershot way, selectively quoted, and variously misrepresented, resulting in fundamental misconceptions about Pound's sources and the nature of his work. The chief aim of this book is to correct those misconceptions by giving readers the chance to see and appreciate for themselves exactly what Pound has done with the materials at his disposal.

A Kind of Clairvoyance

> When one compares carefully the poems of *Cathay* with the corresponding Chinese texts and Fenollosa's notes (at the Beinecke Library, Yale University), one becomes aware, however, that many of the misrepresentations are attributable to Mori's flawed cribs and Fenollosa's rough translations. In his reworkings, Pound has, in fact, corrected a considerable number of mistakes. Wai-lim Yip has used "Lament of the Frontier Guard" as an illustration. (*The Ezra Pound Encyclopedia,* 2005, 53)

The biggest misconception about *Cathay* is that Fenollosa's cribs are hopelessly "defective," "flawed," "faulty," "incomprehensible," "notoriously messy," and (most regrettably) "crippled," but that Pound himself nevertheless had an almost supernatural poetic sense which allowed him to see the true Chinese poems obscured by the cribs even to the point of being able to intuit original Chinese content that Fenollosa had somehow missed. For many readers, this notion of Pound as poet-seer was the key takeaway from Wai-Lim Yip's monograph *Ezra Pound's Cathay* (1969), which was reinforced by Hugh Kenner's monumental *The Pound Era* (1971).[7] Yip writes: "Pound has occasionally (by what he calls 'divine accident'?) penetrated below a faulty crib to the original and come out right . . . even when he is given only the barest details, he is able to get into the central consciousness of the original author by what we may perhaps call a kind of clairvoyance" (84, 88). Yip based this argument on the cribs for "The Lament of the Frontier Guard" and "South-Folk in Cold Country." But what Yip couldn't have known (because he didn't have direct access to the manuscripts) is that Kenner (who had connections with the Pound family) had transcribed the wrong cribs. Fenollosa studied these poems twice, once with Hirai Kinza 平井金三 (1859–1916) in September 1896 and

again with Mori Kainan in March and December 1899. Pound used the latter cribs, not the former. Kenner simply hadn't made himself familiar enough with the whole of Fenollosa's papers to see his mistake.[8] Yip's complaints about Hirai's howlers are well founded, but not at all representative of the vast majority of Fenollosa's notes from his lessons with Mori whose command of classical Chinese was incomparably better. Yip made an honest mistake working with the material available to him, but it must be stressed that what he believed Pound "had brilliantly re-introduced into Fenollosa's crippled text" was actually right there under Pound's nose—if only Yip had been looking at the right (able-bodied) text (87).

This misconception about the poor quality of the cribs and Pound's putative powers of text-rehabilitating "clairvoyance" as a form of transcultural poetic "consciousness" is so seductive and widespread that I predict it will continue for many years to come, despite the overwhelming evidence of this edition. I have gone out of my way to note every instance where it might be said that Pound intuitively "corrected" an error in the cribs, lest it be thought I am trying to slant the evidence, but of the hundreds and hundreds of discrete readings in question, Pound does so only a handful of times, and almost as if by accident or the luck of a stopped clock. (The best of them, and perhaps the only true instance, is in line 2 of "Old Idea of Choan by Rosoriu.")

No doubt, Yip's formidable authority as a specialist of both modernism and also of Chinese poetry (and a "Chinese" authority, no less) will add years to the life of this misconception, as will Kenner's own formidable authority. But Kenner for all his learning and insight was never at home enough in Fenollosa's manuscripts to adjudicate the question, and defers to another "Chinese" authority, quoting at length a 1938 article by Hsieh Wen Tung:

> Mr. Pound's version is at once good poetry and faithful translation. His missing out the "half" point in the fifth line (his eighth) and the adding of the two "brights," like the errors in his other translations, may be explained by his having to use the Fenollosa texts from the Japanese. . . .
>
> While I have not seen the Fenollosa manuscripts, I dare say they were defective, because Mr. Pound's errors are all obvious ones. For what he lacked in lingual access, however, Mr. Pound almost made up in an astonishing interpretive acumen, by which he often penetrated through the veil of an alien text to the significant features of the original: tone, poetic intention, and verbal felicity.[9]

Hsieh is a competent reader of classical Chinese but a shameless judge of the quality of manuscripts he has never seen, and Kenner seems to have been all too willing to believe him, as others in his wake have also done. According to Hsieh's logic, Fenollosa's unseen notes must be "defective" because Pound couldn't possibly make errors that are "obvious" (at least to a reader of Chinese). And yet a more sensible guess (since we seem to be guessing at the moment) would be that an American professor's private tutorials with a prominent sinologist

probably produced fairly reliable notes, and that if Pound had difficulty reading them it was probably because he didn't know any Chinese and was thus in no position to decide what was "obviously" right or wrong. (The bigger truth, however, is that Pound cared more about "Poetic Truth" than "philological truth," about which there is more to say later.) In fact, among the three supposed "errors" named by Hsieh here in the "The City of Choan" that he assumes must come from Fenollosa's manuscripts, not a single one is to be found there: Pound drops the word *ban* 半 (half) from the line "The Three Mountains [half] fall through the far [blue] heaven" (by the way, Pound also drops *qing* 青 "blue," which Hsieh doesn't mention); and Pound adds the word "bright" twice in the line "The *bright* cloths and *bright* caps of Shin"; but these decisions stem entirely from Pound's own sense of poetic license, not from any fault of the cribs, which would have been obvious to Hsieh if he had actually looked at them.[10]

Hsieh also marvels that Pound "often penetrated through the veil of an alien text" by means of an "astonishing interpretive acumen" (not exactly clairvoyance, but enough acumen to astonish). But what is this veil that must be penetrated, exactly? (The diction evokes Orientalist fantasies of the potent Western mind and the inscrutable, supine Orient.) It cannot be the Chinese language because (as he says) "tone, poetic intention, and verbal felicity" are to be found *behind* this veil, and those qualities are surely part of the fabric of language. Is it the alien veil of "Chineseness" itself? Or is Fenollosa's crib the alien veil? My point is that Hsieh's emotive comment makes very little sense, and yet it is eminently quotable because it mystifies Pound's talent for powerfully creative translation as though it were a form of eroticized transcultural intercourse—direct, unmediated, penetrative—with a foreign poetics whose virginal beauties are accurately recreated by Pound (good poetry, faithful translation) despite the slanders of those scandalmongering philologists.

By consensus, Fenollosa's notebooks are thought to be disorganized, error-ridden, and illegible. Some have even scoffed at the reliability of a Japanese scholar of Chinese poetry, only a breath away from invoking Giles Herbert and Arthur Waley as authorities on the same material. But the transcriptions in this edition prove that the notebooks contain an impressive breadth and depth of accurate sinological learning in a consistently organized format.[11] For each Chinese poem Fenollosa provides (1) the Sino-Japanese pronunciation in *rōmaji* (Roman letters) as shorthand for each character; (2) individual glosses for each character, including compounds; (3) literal, explanatory paraphrases of whole lines; and (4) additional commentaries on historical allusions, biographical information, and aesthetic appreciation, often on the facing verso leaf.[12] All this describes the two big notebooks of Li Bo's 李白 (Rihaku's) poetry comprising the bulk of the material used for *Cathay* from Fenollosa's lessons with Mori, not the earlier lessons with Hirai. (Only one poem in *Cathay* is from a crib with Hirai.[13]) It is crucial to make such distinctions, since the competence of Fenollosa's teachers varied greatly. Mori was a specialist in Chinese poetry who not only annotated an important edition of Tang poetry, but who was also highly celebrated in Japan for his own compositions of poetry in classical Chinese in the *kanshi* 漢詩 tradition.[14] (That's more than Herbert or Waley could say, who could barely write poetry in English.)

But Mori and Fenollosa needed help since neither spoke the other's language well enough for their lessons. That help was provided by Ariga Nagao 有賀長雄 (1860–1921), an influential professor of international law with a long-standing interest in literature—a sort of Meiji Era Renaissance Man who studied in Germany, wrote a dozen books in French, English, and Japanese, and served as an advisor to the Japanese prime minister. If that weren't enough, his classical Chinese was also good enough for him to prepare a notebook of cribs for Fenollosa entirely by himself. "Song of the Bowmen of the Shu" is based on Ariga's crib, not on one from Fenollosa's lessons with Mori. In short, when these three professors sat down to read Chinese poetry together, there was very little amateurish about it.[15]

It has never been observed before, but there is substantial evidence in the notebooks that Fenollosa was often taking down dictation so quickly that he apparently wrote *exactly* what Ariga said to him while translating for Mori, sometimes without fully understanding what he was writing at the moment, which partly explains why Fenollosa's notes are sometimes slightly unidiomatic. This is clear in a few places where Fenollosa misheard Ariga (perhaps because of his accent), such as the almost comical moment in "The Exile's Letter" where Fenollosa writes "ship's intestines" as a gloss for *yangchang* 羊腸 (sheep's intestines), not once, but twice, before correcting himself. The process seems to have been a kind of "consecutive interpreting," as opposed to a mere summary of ideas in English. When Fenollosa writes "This is my idea" in the crib for "The Beautiful Toilet," he immediately adds in parentheses that it is Mori's idea, not his own, suggesting that Fenollosa transcribed *exactly* what Ariga had said, who translated *exactly* what Mori had said, including the first-person construction. What this reminds us is that even though the ideas are Mori's, the language of Fenollosa's cribs is often Ariga's, and may even be more Ariga's than Fenollosa's in most places. That is to say, when Pound borrows English from the cribs, he is borrowing Ariga's English in one form or another, as well as Mori's ideas. Thus, instead of referring loosely to Mori when quoting the cribs—as scholars have typically done when they are not ignoring Mori altogether—we should acknowledge Ariga's collaborative role as well.[16] Such an acknowledgement resists the tendency among some scholars to try to close the gap between Pound and the Chinese originals he never saw, as if to make the exchange more authentic by diminishing the role that Mori and Ariga played in the creation of these remarkable poems, despite Pound's own acknowledgment in his long subtitle to *Cathay*.[17] On the contrary, what we should say is that Pound's poems from Li Bo 李白 (i.e., "Rihaku") are textual collaborations not only with the original author (as we might say of any translation), but also with Fenollosa, Mori, and even Ariga.[18]

Reading Glosses and Gloss-Reading

The most surprising discovery to come from the preparation of this edition is that the cribs Pound primarily used for *Cathay* appear to follow a pedagogical method derived from a traditional Japanese textual practice or set of practices for reading *kanbun* 漢文 (classical

Chinese) called *kundoku* 訓読 ("gloss-reading"). Pound's ignorance of this method affected his use of the cribs, and our ignorance has prevented us from recognizing it.

David Lurie describes *kundoku* (gloss-reading) as "a complex of practices that: (1) associate logographs of Chinese origin with Japanese words and (2) transpose the resulting words into Japanese order while (3) adding necessary grammatical elements, thereby producing an actual or imagined vocalization in Japanese."[19] Texts prepared for *kundoku* use marginal notations to give precise instructions for rearranging the characters of a line into the syntax of a Japanese sentence, and in some cases even include glosses and commentaries. The genius of *kundoku* is not only that its notations surf alongside the Chinese text without disturbing it, but also that it sometimes uses the Sino-Japanese *on'yomi* 音読み (sound-readings) in addition to the native *kun'yomi* 訓読み (sense-readings). The latter voice characters as they would typically be read in Japanese, whereas the former sometimes preserve Tang-dynasty pronunciations from the era in which they were adopted in Japan, which can sometimes reproduce rhyme schemes that no longer work in modern Mandarin.[20] Japanese is about as close to Chinese in terms of syntax and grammar as German is to Italian, so this involves a two-stage process (as Lurie describes) whereby the reader first establishes the meaning of each Chinese character, then only afterward reassembles those units of meaning into an intelligible order as a hybrid paraphrase—not a "translation" in the usual sense, but a combination of the Sino-Japanese *on*-readings and *kun*-readings along with any necessary inflections and particles.[21] (See Christopher Bush's essay in this volume for a discussion of the uniqueness of this reading method as a borderline form of translation.) The experienced reader might do this almost instantaneously, but the student takes one step at a time; and Mori was a teacher working with a student.[22]

From what I have been able to reconstruct from the cribs in the two big Li Bo notebooks, I believe that Mori's teaching method was as follows. Step one: read out one line at a time using the Sino-Japanese pronunciations (*on'yomi*) for each character. Step two: succinctly gloss each of those characters, with one word if possible, but more if the meanings are multiple, indicating proper names and compounds as necessary. Step three: parse each line into intelligible Japanese paraphrases. The surprise is that Mori repeated steps one and two for every line in the poem before moving on to step three. The telltale sign is a conspicuous change of pencil in the middle of one paraphrase, which continues through the rest of the paraphrases but none of the glosses, indicating that all the characters had been glossed before Mori started paraphrasing.

The implications of this discovery are immense because it explains why the glosses and the paraphrases often contradict each other (which I began to observe as I worked through the transcriptions, although it has never been noted before): they were generated through two different processes for two different purposes. The purpose of the glosses was to lay down rough equivalents for the characters with little concern for their context. The purpose of the paraphrases, however, was to explain the meaning of the poem line-by-line by parsing the syntax fully and precisely with a nuanced sense of the whole and the interrelation of its parts.

It was at this stage that Mori also provided his commentaries on literary history, allusions, form, and style. Invariably, where contradictions do occur, Mori's paraphrases "correct" the earlier glosses; and Fenollosa's many insertions and strikethroughs in the glosses sometimes correspond to the new diction of the paraphrases or eliminate alternatives nullified by the paraphrases. (All such revisions are reflected in the transcriptions in this edition in order to make the process as transparent as possible.) In "The River Merchant's Wife," for example, Fenollosa first recorded the gloss "late" for *chi* 遲 (which is a perfect one-word equivalent), then inserted the gloss "reluctant" under it, undoubtedly after Mori & Ariga had paraphrased the whole line as "Your footsteps, made by your reluctant departure, in front of our gate." Fenollosa retroactively corrected the gloss because, in the context of the husband's foot-printing departure, *chi* means "reluctant," not "late," as Mori duly explained at the appropriate stage of the lesson. (Pound renders the line with disarming plainness as: "You dragged your feet when you went out"; see line 19). In "The Exile's Letter," the word *qu* 曲 has two very different glosses—"corner" and "~~melody~~"—the second of which is struck through. Fenollosa presumably did this after Mori & Ariga had paraphrased the whole line as "From time to time you took me out towards Western [*sic*] corner of the city." (Mori never once thought they visited the Western corner of a *melody*.) The double gloss was meant to be a placeholder for the individual character until a properly contextualized paraphrase could resolve its ambiguities (see line 40). In "Old Idea of Choan," Mori first glossed both meanings of the character *zhong* 種—"kinds" and "seed"—and then narrowed the explanation of it in the paraphrase to "myriad . . . kinds of colors" (萬種色); but since Fenollosa never bothered to strike out the second, irrelevant gloss, Pound felt free to seize upon it for "The seed of a myriad hues" (line 10). Readers will find many such examples in the cribs, but see especially the famous line in "South-Folk in Cold Country": "Surprised. Desert turmoil. Sea sun" (line 7).

In other words, the paraphrases are Mori & Ariga's true "decipherings" in the *kundoku* (gloss-reading) process, the glosses merely their preparatory notes. Pound, however, favored the preparatory notes. When faced with a choice, he repeatedly parsed the glosses on his own rather than relying on the ready-made explanations in the paraphrases. In the line from "The Exile's Letter" just discussed, for example, the word *cheng* 城 is glossed as "castle" (which was Mori & Ariga's go-to gloss for that character, as it frequently appears), but then in the contextualized paraphrase it was revised to "city." Pound's typical method, however, was to prefer *reading the glosses* over *gloss-reading*: "And you would walk out with me to the western corner of the *castle*" (my emphasis, of course). Any attempt to defend Pound here on the grounds that Taiyuan or Beiling or any other fortified city (or "castled city" as another poem's crib has it) could be truthfully described as a "castle" would be a bathetic descent down the Drain instead of an energized whirling into the Vortex. In the diagetic realm of *Cathay*, Rihaku went to the corner of the castle. In historical, spatial terms, they traveled *outside* the city to the southwest (if they traveled anywhere at all), but that is equally beside the point. And yet, even Pound's "castle" may be a node of energies wherein the putative authenticity

of the poem shimmers in its perceived inadequacy: We know that "castle" is neither *château* nor *Schloß* nor *castello*, so how could it possibly name that Chinese or Cathayan thing which occupies its place in our minds? The important point is that some of Pound's "errors" (both real and imaginary), which can sometimes be traced to the glosses, stem not from ignorance on Mori's part, but (at least partly) from a failure on Pound's part to understand how Mori's *kundoku*-inspired pedagogy structured his tutorials and the resulting cribs.[23]

But would Pound have done it any differently if he had understood Mori's method? His translation of "The Seafarer" (that Anglo-Saxon misfit sitting alone with his pint of mead in the hot and noisy wine bar of *Cathay*) was much criticized for its philological inaccuracies after it appeared in *The New Age* in 1911. But it was the teaser in a series of articles on the twelfth-century troubadour Arnaut Daniel, whose purpose was to demonstrate a "New Method of Scholarship" which Pound described as "the method of Luminous Detail, a method most vigorously hostile to the prevailing mode of today—the method of multitudinous detail" (December 7, 1912). Just as Pound chose the blunt alliterative phrasings of Anglo-Saxon verse, which he daringly recreated with homophonic substitutions, accompanied by a single endnote on its philology and text (which he understood quite well, thank you very much), he likewise found his luminous details in Mori & Ariga's isolate glosses, which he calqued—or in some cases *pretended* to calque—in order to invent an imagist poetics at the same time he was busy inventing Chinese poetry for our time.[24] In short, the path to the Luminous Detail was through the glosses, not through the paraphrases with their multitudinous detail.[25] Even when Pound uses what I call "concocted calques" (i.e., deliberately unidiomatic phrases with no direct relation to the source text that create the illusion of "faithful" translation), the goal is the same: the mutually reinforcing creation of Chinese-poetry-as-imagism and imagism-as-Chinese-poetry in the pursuit of the Luminous Detail—like the fiery brightness of bird feathers in the blazing 耀 on the dull cover of *Cathay*—with little regard for the multitudinous details of their tonal-syllabic meters, their antithetical parallelisms, their ubiquitous allusions, their predictable rhyme-schemes, and their critical histories.[26]

Cribbing the Cribs

Another common complaint about the cribs is that they are simply "illegible." Indeed, Pound himself complained about Fenollosa's "scribble" more than once, and it's true that Fenollosa's hand is swift, cramped, and occasionally difficult to decipher. But, in fact, most of the cribs are perfectly easy to read—provided you have taken the time to learn Fenollosa's hand. To be sure, it also helps to know some Chinese when attempting to copy lecture notes on Chinese poetry, and a little Japanese if the notetaker was studying in Japan. If no less a scholar than Ronald Bush transcribed "drum" as "dream" because he didn't know that the word being glossed was *gu* 鼓 (drum), and no less a scholar than Hugh Kenner transcribed "red / (of beni)" as "red / (of berri)" because he didn't know that *beni* 紅 means "rouge" in Japanese,

is the fault truly Fenollosa's for not having better handwriting? As it happens, close scrutiny of the minims in both of these words is enough to identify them without recourse to other languages. Anyone who wants to read Fenollosa's manuscripts must approach them like a paleographer, patient enough to learn the patterns of his hand and to break down difficult words into their constituent letterforms, rather than simply relying on intuition. Few scholars have ever bothered to do that. It's not clear to me that Pound himself did. No doubt there was a learning curve.

Wherever Pound's versions deviate from the supposed meanings of the original poems, commentators have puzzled over whether Pound made careless mistakes or deliberately chose his own path with "eyes wide open," as Kenner put it. Usually, it is impossible to tell, but he surely does both over the course of the process. A third possibility that emerges in this edition is that Pound may occasionally have misunderstood some point in the cribs that formed an impression in his mind, after which he realized his mistake but decided to follow his initial impression anyway as aesthetically superior to the "correct" reading: first mistaking, then remaking. In other words, there may yet be some "misprision" involved—conscious or unconscious—in an otherwise conscious choice. For example, in line two of "The Old Idea of Choan," Pound describes the horsedrawn coaches thus: "Dark oxen, white horses, / drag on the seven coaches with outriders." But there is nothing in the crib to suggest "outriders" unless it is the note "white horses for riders," which Pound had already subsumed into the team drawing the carriages. Five lines later, however, Fenollosa records a comment by Mori & Ariga about "the ripples of air which alone the outsiders could see," in which the word *outsiders* looks exactly like the word *outriders* because Fenollosa often formed his medial *r* and *s* with a single downward loop. In short, Pound introduces a word that appears nowhere else in the crib, but which suspiciously looks just like a different word a few lines later in a completely different context. Not exactly a trout in the milk, perhaps, but not bad as circumstantial evidence goes. Whether it was conscious or unconscious we can never know, but at the very least it seems that Pound's inspiration was sparked by his misreading of Fenollosa's handwriting as opposed to a simple reading of the content of the cribs. It might seem like pure carelessness, but we should be cautious about jumping to conclusions. (The same might be said of the notorious conflation of two poems in "The River Song," but the case for a conscious choice there has slimmed in this edition.) Likewise, Pound's drafts for "Dawn on the Mountain" translated from a Hirai crib show that he wavered between the words "belt" and "melt" in the line "Green willows melt in the mist." Those would seem like odd alternatives—"willows *belt* in the mist," seriously?—except that Fenollosa's initial *m* often starts with an ascender, and here the loop on the *b* of "belt" does not close before connecting to the *e*, making it stretch out to resemble an *m*. The crib really does read "belts in," just as Pound first translated it, but it looks quite a bit like "melts in." Hirai is cleverly glossing the character *dai* 帶 (a belt; to carry; to contain) in such a way that the English preserves the sense of "a belt" as a noun while also conveying the verbal sense of "containing." (Hirai is also trying to respect the formal parallelism of the couplet, which

Pound ignored altogether, no doubt as antithetical to the imagist project.) When revising his draft, Pound apparently decided that "belt in [the mist]" sounded funny, whereas "melt [in the mist]" sounded better (and looked better to the mind's eye) while conveying the same general idea of a blending of willow and mist. That looks like an eyes-wide-open decision, but Pound may simply have misread Fenollosa's handwriting. Or something in between.[27] Such matters are ultimately impossible to decide, but readers now have more evidence than ever among which to look for clues and to draw their own conclusions.

Fenollosa's cribs have never been treated with much respect. Lawrence Chisholm was the first to publish an excerpt from the cribs in his *Fenollosa: The Far East and American Culture* (1963), transcribing what he calls "Fenollosa's English version taken from his notes," which are actually Ariga's notes for "Song of the Bowmen of the Shu." Moreover, he silently cuts or "cribs" 75 percent of that crib, then reassembles what remains—the paraphrases alone—as if that were the whole source to be compared with Pound's version. (In fact, Pound had prepared a typescript of that crib for an abandoned edition of Mori's lectures, so it is possible that Chisholm never even *tried* to read Fenollosa's manuscripts.) Sadly, Chisholm transcribed "the horses are tied" as "the horses are hitched"—an act of extreme absentmindedness that then became evidence for Yip's later speculation about Pound's translation process for the line "the horses are tired," which turns out to have been completely immaterial. Chisholm also reprints a beautiful page of calligraphy with English cribs for a famous Tang poem by "Oshorei" (i.e., Wang Changling 王昌齡, 698–756), but the calligraphy is written in an elegant Japanese hand that is most certainly not Fenollosa's, since his calligraphy was never that good, not even close. The English, moreover, is not Fenollosa's either. Both the handwriting and the diction do, however, resemble Ariga's, but it may well have been someone else's. Admittedly, Chisholm wasn't much interested in *Cathay*, or even in Pound for that matter, but the photograph was reprinted in Yip's influential study with a caption calling it a "translation in Fenollosa's hand" (168) to be considered representative of the sources for *Cathay* undoubtedly because it is lovely and clearly legible (although that poem is not actually in the collection). The page is mere window dressing, English with Chinese characters for decoration, which neither Chisholm nor Yip ever thought to *read* or they would have recognized that it had been written by someone whose native language is not English.[28]

Cribbing the cribs has also helped create the paradoxical common belief that the cribs are both better and worse than they really are. When Pound is on the hook for potential errors, the cribs are "crippled" (much worse than they really are); but when Pound's poetic genius is under review, the cribs suddenly become finished translations (much better than they really are). Ever since Chisholm and Kenner, a popular technique has been to extract several lines from the paraphrases—cutting the glosses and the commentaries altogether—and then to assemble them into a whole as if they were Fenollosa's translation to be compared with one of Pound's. Of course, there's no comparison, but the paraphrases are also not "Fenollosa's translations"

since they're the explanations of Mori & Ariga recorded by Fenollosa in order to be translated *properly* at some *later* date. (Thank the gods they fell to Pound, because Fenollosa was no poet, as a couple of his surviving drafts attest.) We need the full critical apparatus to see that.[29] Moreover, the cribs contain many insertions, emendations, false starts, and strikethroughs, which remind us that they are the notes of an eager student recording the comments of a professor deciphering difficult medieval texts on the fly by means of an interpreter. Most important, as we have seen, the paraphrases are simply not what Pound was primarily using as he translated, and so they give an imperfect and misleading picture of Pound's craft.

Of course, I, too, am a cribber of cribs in another sense, an annotator of annotations. (One can easily guess what Pound would have thought about this book, but it is an homage nevertheless, just not an homage to a single poet.[30]) In the preceding Introduction, Christopher Bush wonders whether Pound's "translucencies" are beginning to look a little beflecked with time. Eliot gave Pound three centuries before they might feel outdated (like "Windsor" translations), but he knew that this would eventually happen since the emphasis of his famous phrase that "Pound is the inventor of Chinese poetry for our time" is on "*our* time," not the "inventor." Ming Xie and Robert Kern have both argued what Eric Hayot puts simply: "When one day we read Pound's poems the way we read Giles's, then we are in another era."[31] That's not quite the case yet. But Bush is right that the glass is beginning to fog, even if only because the familiarity of such *pinyin* spellings as Beijing, Xi'an, and the Shenzhen economic zone now lend an opacity to names like Rihaku, Omakitsu, and Ko-kaku-ro as the Pound Era has evolved to the Globalization Era. I suspect that this edition with its cribs of cribs will mist the glass even more. But we may *need* that distance, that increased opacity, to see these stunning poems for what they truly are instead of looking through them at something else we falsely think is. It was two centuries before Keats could see the luminous opacity in Chapman like a new planet coming into view. Others probably saw it earlier. Many would not see it until much later. (Nobody in the sixteenth or seventeenth centuries, for example, would ever have called Arthur Golding's translation of Ovid "the most beautiful book in the English language," as Pound bravely did.) For the next hundred years or so, we may continue to see that growing opacity in Pound's poems more and more brightly.[32]

One of my initial motivations for preparing this edition was the desire to illuminate Pound's poetic alchemy, but what I discovered along the way was that the raw material Pound transmuted into gold was not leaden as I had been led to believe by the prevailing scholarship, but already a kind of unrefined silver. I naively expected to find many errors in the cribs stemming from Japanese linguistic bias, on the foolish assumption that Japanese teachers must necessarily make plenty of "Japanese" mistakes. But I found only two or three significant instances among the hundreds of glosses for these poems, and a thin smattering of insignificant ones.[33] The process was humbling. My very first motivation for wanting to have such an edition as this, some thirty years ago as a young poet, was to try my hand at the same

cribs Pound used. That doesn't work for me anymore because I've been studying Chinese ever since then, but I encourage readers to press this edition into service for this unorthodox use. Block out Pound. DIY. Then go back to Pound for a lesson in how to write.

Despite my devotion to Pound's aesthetics—or more broadly to the principle of creative appropriation as an artistic process, notwithstanding its complicated politics in some configurations[34]—I nevertheless also decided from the very beginning that I would never flinch from the blood on the sausage-making floor whenever it seemed that Pound botched things terribly. And yet it was hard to know exactly what that would mean if I had already dispensed with the notion of "accuracy to the original intertext" as the primary criterion for literary value while granting Pound's poems the respect they deserve as poetry. (The poet and theorist in me were at loggerheads with my inner sinologist.) In practical terms, what that has meant for me as an annotator is to treat the Chinese poems with the respect *they* deserve as poetry. It is too easy to reduce them to the yardsticks and nightsticks of sinological censure wherewith to measure and pummel Pound for his creative deviations from what we *think* the originals must mean. I cannot stress this idea strongly enough: These Chinese poems, like all great literature, contain uncertainties and ambiguities even specialists squabble over (with delight disguised as serious work). Yes, Pound sometimes got the wrong answer, but that doesn't mean that there is *always* a right answer. Moreover, these Chinese poems have aesthetic qualities that were of no interest to Pound at his moment in the literary history he was helping to construct (with belted flywheels, electric wiring, and rockdrills), but that doesn't mean that we for our part shouldn't be interested in them now. We should also try to approach these Chinese poems on their own terms as masterworks in another poetic idiom whose brilliancies warrant closer scrutiny than any single translation could render. Pound himself knew this: "The translation of a poem having any depth ends by being one of two things: Either it is the expression of the translator, virtually a new poem, or it is as it were a photograph, as exact as possible, of one side of the statue."[35] Pound clearly favored the former, but *Cathay* may represent a third alternative, a *both/and* or a *neither/nor*: not single photographs certainly, but perhaps expressionistic charcoal sketches of one side of the sculpture resulting in a collection of virtually new poems? In order to give the original Chinese poems their due, we must spy into the internal whirrings of their gearboxes; yet to give Pound's poems their due, we must not insist that the "original" way is the only way a poetic engine could run. We can have it both ways, and other ways, too.

Students always want to know (as I once did) what the Chinese poems *really* mean, and where Pound "got it wrong"—or as we should say more precisely, where his versions differ from our best understanding of the Chinese poems as they have come down to us. But, even though I do not ignore that question (which nags and nags and must be satisfied somehow), we must accept that it is the wrong question, or at least not the best question to ask. And every time I answer that question it is always in a tentative, nonjudgmental spirit, implicitly acknowledging that it is often hard to say for sure. It can never truly be a question of Pound misunderstanding Li Bo, for example, when he never read Li Bo. Indeed, the spirit

of this edition is to manifest each poem as a epiphenomenon of originary texts, paratextual commentaries, and translinguistic transformations—a clustering of spores or a rippling of echoes floating outwards and sometimes reverberating back within and determining the shape of the "Sinosphere" (see the Introduction by Christopher Bush). Li Bo's poems and Pound's translations are but facets of an ever-expanding whole, Fenollosa's cribs another. We would not have any one of these as we have them without the other. Indeed, if it weren't for Pound, a great many admirers of 李白's poetry would never have heard of him even now, by that or any other name.

Notes

1. Eliot's phrase is easy to misunderstand, especially out of context. His point is that other translators will eventually come along and reinvent Chinese poetry for *their* time, too. Eric Hayot neatly describes Eliot's "difficult position of making two points at once: first, that *Cathay* is not Chinese poetry, and second that it is great poetry. The effect of the second of these points is that it makes the first one hard to hear." Eric Hayot, *Chinese Dreams* (Ann Arbor: University of Michigan Press, 2003), 4. See Haun Saussy's Foreword to this volume.

2. For examples of this chiseling down, see "Fan-Piece, For Her Imperial Lord" and "After Ch'u Yuan," but also "Liu Ch'e."

3. Fenollosa was a Harvard graduate in European philosophy with a passion for painting who became an internationally renowned lecturer, connoisseur, collector, and champion of traditional Asian art and culture after he accepted a teaching position at the University of Tokyo in 1878 at the age of twenty-five. He was such an eloquent spokesperson for the superiority of traditional Japanese artistic techniques and treasures over modern European art that within a short period of time he was appointed Imperial Commissioner of Fine Arts to advise in the establishment of what would later become the Tokyo Academy of Fine Arts for the preservation of Japan's artistic legacy. He returned to the United States a decade later in 1890 to become curator of Asian art at the Boston Museum of Fine Arts (augmenting the collection substantially from his own acquisitions) where he quickly gained a reputation in elite circles as a popular lecturer on art and comparative cultural politics between East and West. His glittering career, however, came to an end five years later when he became enamored with his assistant, Mary McNeil, a thirty-year-old divorcée from Alabama who had lived in Japan for two years. Fenollosa's divorce from his first wife and overly hasty remarriage to Mary were professionally fatal acts of passion for a forty-two-year-old man in the scandal-sensitive milieu of Boston society at the time, and he was forced to resign from his job. Within a year the newlyweds, beset with gossip and saddled with alimony payments, set off for Japan in search of a quieter and (what was then) a more economical way of life. By September 1896, Fenollosa had begun what would become a five-year period of intermittently but seriously studying Noh drama and classical Chinese poetry, filling dozens of notebooks with translations, notes, commentaries, and drafts of his own synthetic lectures on the topics. Based on Lawrence W. Chisholm, *Fenollosa: The Far East and American Culture* (New Haven: Yale University Press, 1963), chapters 8–12.

4. In *Orientalism and Modernism: The Legacy of China in Pound and Williams* (Durham: Duke University Press, 1995), Zhaoming Qian recounts the chronology of the meetings with the relevant

evidence, but see also the summary in Ira Nadel, *Cathay: Ezra Pound's Orient* (London: Penguin, 2016), and Richard Sieburth's recent transcription of Olga Rudge's notes on Pound's comments about Mary some fifty years later; see Timothy Billings, Christopher Bush, et al., "Cathay at 100: A Conversation," *Chinese Literature: Essays, Articles, Reviews* 37 (2015): 161–177, at 168.

5. Pound described his final meeting with Mary which she arranged to make the bequest, in a letter to John Quinn a few years later (May 17, 1917): "Mrs. Fenollosa . . . has given me absolutely free hand with old Fen's stuff. Which I think rather remarkable as she writes herself (successful novels, I believe, under a nom-de-plume, and *verses also*. Which latter she does *not* send me.) // All she said was, after she had known me about three weeks, 'You are the only person who can finish this stuff and [as] Ernest would have wanted it done. He cared about the poetry not about the philology.'" Timothy Materer, ed., *The Selected Letters of Ezra Pound to John Quinn, 1915–1924* (Durham, N.C.: Duke University Press, 1991), 118. In an interview with D. G. Bridson half a century later, Pound recalled that Mary in that meeting was "gone like a priestess at an altar" (quoted in Qian, *Orientalism and Modernism*, 25). Mary wisely refrained from sending her verses to Pound, since she wrote in the sentimental style of the Georgian poets, which Pound detested (see the notes to "Epitaphs"), but hers are actually not the worst of the lot by a long shot.

6. For an understanding of how Pound redacted Fenollosa's manuscripts for the essay, see the carefully edited transcriptions by Haun Saussy, Jonathan Stalling, and Lucas Klein in the Fordham University Press critical edition (2008), along with Saussy's incisive essay on its reception and implications: "Fenollosa Compounded: A Discrimination." Ernest Fenollosa and Ezra Pound, *The Chinese Written Character as a Medium for Poetry*, ed. Haun Saussy, Jonathan Stalling, and Lucas Klein (New York: Fordham University Press, 2008), 1–40. See especially Saussy's analysis (17–23) of the influence of Tendai Buddhism on the articulation of Fenollosa's poetics, completely unrecognized by Pound, and the development of this groundbreaking work by Stalling in *The Poetics of Emptiness* (New York: Fordham University Press, 2011). Fenollosa was ordained as a Buddhist priest of the Tendai Sect in 1885, but Mary Fenollosa withheld from Pound all of her late husband's papers related to his Buddhism. For the terrible irony of Mary's choice of the Buddhist-hating, machine-loving Pound as Fenollosa's literary executor, see Williams, "Machine / Art."

7. The idea is suspiciously similar to Pound's fanciful anecdote in a footnote in *The Chinese Written Character* about the sculptor Henri Gaudier-Brzeska, who supposedly "was able to read the Chinese radicals and many compound signs almost at pleasure" after only two weeks of studying characters because he "was used to consider all life and nature in the terms of planes and boundary lines." Fenollosa and Pound, *Chinese Written Character*, 59.

8. Anne Chapple criticizes Kenner and Yip for overlooking a passage in the manuscripts, but she herself failed to realize that the crib she was examining was not actually the one that Kenner and Yip had looked at, and furthermore makes many transcription errors. Anne Chapple, "Ezra Pound's 'Cathay': Compilation from the Fenollosa Notebooks," *Paideuma* 17, nos. 2–3 (1988): 9–46, at 41. Kodama Sanehide and Qian Zhaoming make similar mistakes. Huang Yunte makes a few transcription errors of his own (none of us is infallible), but they do not affect his argument. Huang Yunte, *Transpacific Displacement: Ethnography, Translation, and Intertextual Travel in Twentieth-Century American Literature* (Berkeley: University of California Press, 2001), 81. His Chapter 2 is indispensable, along with Chapter 1 of Hayot's *Chinese Dreams*; Chapter 1 of Steven Yao's *Foreign Accents* (New York: Oxford University Press, 2010); and Chapter 6 of Ming Xie's *Ezra Pound and the Appropriation of Chinese Poetry: Cathay, Translation, and Imagism* (New York: Garland, 1999).

9. Quoted in Hugh Kenner, *The Pound Era* (Berkeley: University of California Press, 1971).

10. See lines 4–5 of "The City of Choan" in this edition.

11. This edition contains transcriptions only for the cribs Pound adapted, whereas the notebooks altogether contain well over a hundred more cribs and extensive lecture notes, which might also be studied for any number of reasons.

12. Contrary to many published reports, the vast majority of the cribs contain no Chinese characters whatsoever, but merely Sino-Japanese romanizations for each logograph. The point is worth stressing because the misconception that Pound was looking at texts "in Chinese" (along with their translations) continues to be repeated by renowned scholars who have never looked at the manuscripts, most recently Ira Nadel, citing Humphrey Carpenter's *A Serious Character: The Life of Ezra Pound* (Boston: Houghton Mifflin, 1988).

13. That is, "Light rain is on the light dust." Later, Pound also translated "Dawn on the Mountain" and "Wine" from Hirai cribs.

14. Mori's edition of Li Panlong's 李攀龍 (1514–1570) collectanea *Tangshi xuan* 唐詩選 (Selection of Tang Poetry) was published in 1892 as *Tōshisen hyōshaku* 唐詩選評釋 (Annotated Selections of Tang Poetry).

15. In a 1982 article in *Paideuma*, an academic journal devoted to Pound studies, Kodama was the first to discuss the manuscripts in any detail, including a few partial transcriptions which were unfortunately filled with errors; but he at least recognized their quality: "Fenollosa's notebooks, unavailable to scholars until recently, and erroneously thought to be full of errors, have proved to contain almost exact, literal renderings of the original Chinese poems, even though the English is quite awkward." Kodama Sanehide, "*Cathay* and Fenollosa's Notebooks," *Paideuma* 11, no. 2 (1982): 207–240, at 208. Kodama thought Ariga's notebook was written by Fenollosa, too, but his correction to the popular misconception about the cribs was hard to hear. Sam Hamill, for example, (beloved poet, translator, and activist), first praises Kodama as the best scholar on the manuscripts, then matter-of-factly remarks: "His [Fenollosa's] informants were two Japanese professors, Mori and Ariga, neither of whom was fluent in classical Chinese." Sam Hamill, "Sustenance: A Life in Translation," *Manoa* 11, no. 2 (1999): 81–89, at 81. Mere "informants" is an underestimation, but the real question is: What does it mean to be "fluent" in classical Chinese? How many of us would meet that standard? And would such fluency guarantee that we would never disagree on points of interpretation and literary analysis?

16. When discussing the cribs in this edition, I use the compound agent "Mori & Ariga" where the *idea* is indistinguishable from the *diction*. Of course, Fenollosa also (literally) had a hand in setting down the language, but his part goes without saying since the formula would quickly get unwieldy ("Mori-Ariga-Fenollosa write . . ."). Like any student's lecture notes, most of what we find there is not, strictly speaking, the student's writing.

17. In a similar attempt to bring Pound closer to China, Qian omits almost every Japanese word in Fenollosa's cribs from the selective transcriptions in his "centennial edition" of *Cathay* (2016), and even imports the text for "Song of the Bowmen of Shu" from a Chinese anthology instead of transcribing the characters as Ariga wrote them in the notebook for Fenollosa. Indeed, Qian never once mentions Ariga in his edition and misidentifies Ariga's notes as "Fenollosa's notes" (23), although their handwriting is nothing alike. Ironically, although defenders of Pound insist that *Cathay* be judged as "poetry," not as "translation" (a point that attackers of Pound are happy to concede), they inevitably try to argue that Pound "translated" certain features of the originals better than a "translation," such as their spirit, some unknown fact, or a deeper meaning, rather than simply arguing the point on aesthetic terms. (Eliot was

an exception.) The specter of "fidelity" in translation is a phantasm difficult to flee in the haunted house of translingual practice.

18. I am adding more evidence, but I am also reiterating a point that Steve Yao eloquently made in *Translation and the Languages of Modernism: Gender, Politics, Language*. (New York: Palgrave MacMillan, 2002), 31.

19. David Lurie, *Realms of Literacy: Early Japan and the History of Writing* (Cambridge, Mass.: Harvard University Asia Center, 2011), 175.

20. Pound's ideas about Japanese pronunciation came from several passages in the notebooks, one of which was Mori's opening lecture on Li Bo: "The Japanese sounds are quite near to what the original Chinese were, minus the accents {tones}" (100–4235:2v–3r). Mori then added an anecdote (which Fenollosa recorded on the verso page opposite his lecture notes) that a very old Chinese scholar could *almost* understand a Chinese text read to him with the Sino-Japanese voicings: "Experiment made a Chinese scholar could almost understand— / When read to in Sinice Japanese. Said must be old" (2v).

21. See Huang Yunte, *Transpacific Displacement*, 73–75, which draws on Naoki Sakai, *Voices of the Past: The Status of Language in Eighteenth-Century Japanese Discourse* (Ithaca, N.Y.: Cornell University Press, 1992), 225–239, a very clear explanation of the more general term *wakun* 和訓 (annotating Chinese for voicing and interpreting in Japanese). Huang insightfully speculates that the necessary Japanese emphasis on visual reading using *wakun* may have influenced Fenollosa's disproportionate interest in the Chinese character as an ideograph, but there is much more work to be done on the formative role that Chinese-character analysis played in the Japanese literary tradition, continuing well into the Meiji period. See Teikichi Kojō, 古城貞吉 (1866–1949), *Shina Bungaku Shi* 支那文學史 (Tokyo: Keizai zatsushi, 1897), and Ōhara Kyozō, 大原京蔵. *Moji no soshiki* 文字の組織. *Tenchijin* 天地人. 2 (February 1898), 130–133; 3 (March 1898), 110–115; 5 (May 1898), 111–116.

22. Notably, Hirai also described the same method; see his comments in "Light rain is on the light dust."

23. For a few more examples from "The Exile's Letter," see "noble" in line 37; "rise," "spend days," and "young" in lines 43–44; and also "deep" in line 46.

24. Eric Hayot demonstrates this point brilliantly in his analysis of how Pound's long note at the end of "The Beautiful Toilet" taught readers how to read Imagist poetry under the guise of teaching them how to read Chinese poetry: these "two strangenesses—its cultural Chineseness, and its Imagist poetics . . . associate Imagism with a Chinese mind-set, producing the 'original' for Imagism *avant la lettre*: what Imagism is in 1915, Chinese poetry seems to have been all along. But only if it is translated the way Pound translates it—a translation by Giles does not make, can never make, the same literary argument" (*Chinese Dreams*, 25). It is as though Pound transformed the "the prevailing mode of today" into the "new method of scholarship" by annotating only the luminous details.

25. Pound's approach to Mori & Ariga's glosses is strikingly similar to his use of the glossary in the back of his edition of Sweet's *Anglo-Saxon Reader*. Sometimes Pound evidently looked up a word and picked whichever definition he found most appealing regardless of whether it was "correct" for the context: if the word worked to create a luminous detail, Pound used it. See for example the translation of *eorþan sceatas* as "earth's shelter" in line 61, or *ecan lifes blæd* as "a lasting life's-blast" in line 79.

26. See note 1 in the "Front Matter to *Cathay*" for more on the character *yao* 耀.

27. For a few other examples, see "tired" in line 16 of "Song of the Bowmen of Shu"; "fill full" in line A2 of "The River Song"; "banquets" in line 19 of "Poem by the Bridge at Ten-Shin"; "foreman" in line

18 and "yellow dogs howl portents" in line 29 of "The Exile's Letter"; and "wonders" in line 9 of "Sennin Poem."

28. Regrettably, the photographic reproduction of a bit of Chinese as mere decoration instead of text to be read is all too typical in twentieth-century editions of bilingual literature such as Victor Segalen's *Stèles* / 古今碑綠 (1915). See the discussions of this phenomenon in Segalen (xx–xi; 27–35). Qian's 2016 edition of *Cathay* (23) does the same when it mistakenly prints a photograph of a page from Ariga's notebook as if it were "Fenollosa's notes" undoubtedly simply because that notebook contains the neatest Chinese characters and the clearest handwriting, probably partly since Ariga worked at his own leisure and was not taking dictation.

29. Chapple's long article in *Paideuma* from the late 1980s continues to be praised for its treatment of the notebooks (by those who have never examined the notebooks), but they are seriously compromised by transcription errors, arbitrary rearrangements of text, and silent omissions. The six transcriptions in her appendix (characteristically) give only the paraphrases without the glosses. Even worse, for two poems she mixes and matches glosses and paraphrases to fill out the lines as complete translations, then juxtaposes them with Pound's unpublished drafts. For their intended purpose of comparison, they are utterly useless.

30. Of the new method in scholarship, Pound writes: "Obviously we must know accurately a great number of minute facts about any subject if we are really to know it. The drudgery and minutiae of method concern only the scholar. But when it comes to presenting matter to the public, to the intelligent, over-busy public, *bonae voluntatis*, there are certain forms of civility, consideration, and efficiency to be considered" (130). By that measure, this edition may be uncivil, inconsiderate, and inefficient, but it also assumes that readers will skip, surf, flip, skim, scan, crib, and peruse, rather than read it straight through.

31. Hayot, *Chinese Dreams*, 22.

32. And what would that newly invented Chinese poetry for our time look like when we finally do enter another era? The pervasiveness of Pound's influence and our place within it make it hard to imagine.

33. In only a handful of places do Mori &/or Ariga seem to suffer from a Japanese linguistic prejudice in their readings which find their way into Pound's poems. The most notable is *qing* 青, which means "green, blue, or black," which is almost always "blue" in Japanese, hence Pound's "blue" mountains and "blue" willow-tips. (See the note on this tricky chromonym to line 1 of "The Beautiful Toilet.") The other is *yu* 玉, which means "jade" or some other precious stone, but which almost always means "jewel" in Japanese, hence Pound's "jewel" stairs, "jeweled" flutes, etc. (See line 38 of "The Exile's Letter," which contains both of these biases, but see also line 41.) The compound *zhuma* 竹馬 (bamboo hobbyhorse) was long ago adopted into Japanese as an idiom for "bamboo stilts," and as such entered "The River Merchant's Wife." (I can't help but wonder whether this was Ariga's "English" error alone as he interpreted for Mori, or if it just never occurred to either of them.) Unfortunately, it has become the poster-child howler for Mori's incompetence ever since Yip's study, but it is an almost unique case. See also the "ivory arrows" in line 19 of "The Bowmen of the Shu," and also line 12 of "Old Idea of Choan."

34. The bitter controversy over Pound's (or even Fenollosa's) notions about the ideographic nature of Chinese do not really impinge upon us here because when Pound wrote *Cathay* he hadn't begun thinking about them yet. (The manuscripts for *The Chinese Written Character as a Medium for Poetry* still lay ahead of him.) But it ought to be possible to recognize the poetic potential of "ideogrammic"

reading or writing without having to accept it as linguistic fact or as a serious hermeneutic method, although the politics of cultural appropriation may need to be scrutinized in each articulation. To put it another way, we may (and should) reject the later claims by Pound and Florence Ayscough that there is a discursively recoverable hermetic text hidden in Chinese etymologies (secret ideographic meanings essential to the deep significance of a poem), while also accepting that a creative ideogrammic practice could be conducted playfully and richly—one with a consciously deconstructive aim of challenging strictly denotative or logocentric modes of signification by teasing out the traces of *différance* within the sign. It is not clear that Pound always (or ever) intended it that way (certainly Ayscough never did), but ideogrammic play remains a powerful potentiality, both creative and critical, which we should fully consider without blinding ourselves to sinological facts (to the degree that they can be determined). See Haun Saussy, *Great Walls of Discourse and Other Adventures in Cultural China* (Cambridge, Mass.: Harvard University Asia Center, 2001), esp. Chapters 3 and 4; and Edward McDonald, "Getting over the Walls of Discourse: 'Character Fetishization' in Chinese Studies," *Journal of Asian Studies* 68, no. 4 (November 2009): 1189–1213.

35. Quoted in David Anderson, ed., *Pound's "Cavalcanti": An Edition of the Translation, Notes, and Essays* (Princeton: Princeton University Press, 2014), 5.

耀

CATHAY

Translations by

EZRA POUND

FOR THE MOST PART FROM THE CHINESE

OF RIHAKU, FROM THE NOTES OF THE

LATE ERNEST FENOLLOSA, AND

THE DECIPHERINGS OF THE

PROFESSORS MORI

AND ARIGA

LONDON

ELKIN MATHEWS, CORK STREET

MCMXV

RIHAKU flourished in the eighth century of our era.
The Anglo-Saxon Seafarer is of about this period.
The other poems from the Chinese are earlier.

Song of the Bowmen of Shu

HERE we are, picking the first fern-shoots
And saying: When shall we get back to our country?
Here we are because we have the Ken-nin for our foemen,
We have no comfort because of these Mongols.
We grub the soft fern-shoots,
When anyone says "Return," the others are full of sorrow.
Sorrowful minds, sorrow is strong, we are hungry and thirsty.
Our defence is not yet made sure, no one can let his friend return.
We grub the old fern-stalks.
We say: Will we be let to go back in October?
There is no ease in royal affairs, we have no comfort.
Our sorrow is bitter, but we would not return to our country.
What flower has come into blossom?
Whose chariot? The General's.
Horses, his horses even, are tired. They were strong.
We have no rest, three battles a month.
By heaven, his horses are tired.
The generals are on them, the soldiers are by them.
The horses are well trained, the generals have ivory arrows
and quivers ornamented with fish-skin.
The enemy is swift, we must be careful.
When we set out, the willows were drooping with spring,
We come back in the snow,
We go slowly, we are hungry and thirsty,
Our mind is full of sorrow, who will know of our grief?

By Kutsugen.
4th Century B.C.

The Beautiful Toilet

Blue, blue is the grass about the river
And the willows have overfilled the close garden.
And within, the mistress, in the midmost of her youth,
White, white of face, hesitates, passing the door.
Slender, she puts forth a slender hand,

And she was a courtezan in the old days,
And she has married a sot,
Who now goes drunkenly out
And leaves her too much alone.

By Mei Sheng.
B.C. 140.

The River Song

THIS boat is of shato-wood, and its gunwales are cut magnolia,
Musicians with jewelled flutes and with pipes of gold
Fill full the sides in rows, and our wine
Is rich for a thousand cups.
We carry singing girls, drift with the drifting water,
Yet Sennin needs
A yellow stork for a charger, and all our seamen
Would follow the white gulls or ride them.
Kutsu's prose song
Hangs with the sun and moon.

King So's terraced palace
is now but a barren hill,
But I draw pen on this barge
Causing the five peaks to tremble,
And I have joy in these words
like the joy of blue islands.
(If glory could last forever
Then the waters of Han would flow northward.)
And I have moped in the Emperor's garden, awaiting an order-to-write!
I looked at the dragon-pond, with its willow-coloured water
Just reflecting the sky's tinge,
And heard the five-score nightingales aimlessly singing.

The eastern wind brings the green colour into the island grasses at Yei-shu,
The purple house and the crimson are full of Spring softness.
South of the pond the willow-tips are half-blue and bluer,
Their cords tangle in mist, against the brocade-like palace.
Vine-strings a hundred feet long hang down from carved railings,
And high over the willows, the fine birds sing to each other, and listen,
Crying—"Kwan, Kuan," for the early wind, and the feel of it.
The wind bundles itself into a bluish cloud and wanders off.
Over a thousand gates, over a thousand doors are the sounds of spring singing,
And the Emperor is at Ko.
Five clouds hang aloft, bright on the purple sky,
The imperial guards come forth from the golden house with their armour a-gleaming.
The emperor in his jewelled car goes out to inspect his flowers,

He goes out to Hori, to look at the wing-flapping storks,
He returns by way of Sei rock, to hear the new nightingales,
For the gardens at Jo-run are full of new nightingales,
Their sound is mixed in this flute,
Their voice is in the twelve pipes here.

By Rihaku.
8th century A.D.

The River-Merchant's Wife: a Letter

WHILE my hair was still cut straight across my forehead
I played about the front gate, pulling flowers.
You came by on bamboo stilts, playing horse,
You walked about my seat, playing with blue plums.
And we went on living in the village of Chokan:
Two small people, without dislike or suspicion.

At fourteen I married My Lord you.
I never laughed, being bashful.
Lowering my head, I looked at the wall.
Called to, a thousand times, I never looked back.

At fifteen I stopped scowling,
I desired my dust to be mingled with yours
Forever and forever, and forever.
Why should I climb the look out?

At sixteen you departed,
You went into far Ku-to-Yen, by the river of swirling eddies,
And you have been gone five months.
The monkeys make sorrowful noise overhead.
You dragged your feet when you went out.
By the gate now, the moss is grown, the different mosses,
Too deep to clear them away!
The leaves fall early this autumn, in wind.
The paired butterflies are already yellow with August
Over the grass in the West garden,
They hurt me, I grow older,
If you are coming down through the narrows of the river Kiang,
Please let me know beforehand,
And I will come out to meet you,
As far as Cho-fu-Sa.

By Rihaku.

The Jewel Stairs' Grievance

THE jewelled steps are already quite white with dew,
It is so late that the dew soaks my gauze stockings,
And I let down the crystal curtain
And watch the moon through the clear autumn.

By Rihaku.

NOTE.—Jewel stairs, therefore a palace. Grievance, therefore there is something to complain of. Gauze stockings, therefore a court lady, not a servant who complains. Clear autumn, therefore he has no excuse on account of weather. Also she has come early, for the dew has not merely whitened the stairs, but has soaked her stockings. The poem is especially prized because she utters no direct reproach.

Poem by the Bridge at Ten-Shin

MARCH has come to the bridge head,
Peach boughs and apricot boughs hang over a thousand gates,
At morning there are flowers to cut the heart,
And evening drives them on the eastward-flowing waters.
Petals are on the gone waters and on the going,
And on the back-swirling eddies,
But to-day's men are not the men of the old days,
Though they hang in the same way over the bridge-rail.

The sea's colour moves at the dawn
And the princes still stand in rows, about the throne,
And the moon falls over the portals of Sei-go-yo,
And clings to the walls and the gate-top.
With head-gear glittering against the cloud and sun,
The lords go forth from the court, and into far borders.
They ride upon dragon-like horses,
Upon horses with head-trappings of yellow-metal,
And the streets make way for their passage.
Haughty their passing,
Haughty their steps as they go into great banquets,
To high halls and curious food,
To the perfumed air and girls dancing,
To clear flutes and clear singing;
To the dance of the seventy couples;
To the mad chase through the gardens.
Night and day are given over to pleasure
And they think it will last a thousand autumns,
Unwearying autumns.
For them the yellow dogs howl portents in vain,
And what are they compared to the lady Riokushu,
That was cause of hate!
Who among them is a man like Han-rei
Who departed alone with his mistress,
With her hair unbound, and he his own skiffs-man!

By Rihaku.

Lament of the Frontier Guard

By the North Gate, the wind blows full of sand,
Lonely from the beginning of time until now!
Trees fall, the grass goes yellow with autumn.
I climb the towers and towers
to watch out the barbarous land:
Desolate castle, the sky, the wide desert.
There is no wall left to this village.
Bones white with a thousand frosts,
High heaps, covered with trees and grass;
Who brought this to pass?
Who has brought the flaming imperial anger?
Who has brought the army with drums and with kettle-drums?
Barbarous kings.
A gracious spring, turned to blood-ravenous autumn,
A turmoil of wars-men, spread over the middle kingdom,
Three hundred and sixty thousand,
And sorrow, sorrow like rain.
Sorrow to go, and sorrow, sorrow returning,
Desolate, desolate fields,
And no children of warfare upon them,
No longer the men for offence and defence.
Ah, how shall you know the dreary sorrow at the North Gate,
With Rihoku's name forgotten,
And we guardsmen fed to the tigers.

Rihaku.

Exile's Letter

To So-Kin of Rakuyo, ancient friend, Chancellor of Gen.
Now I remember that you built me a special tavern
By the south side of the bridge at Ten-Shin.
With yellow gold and white jewels, we paid for songs and laughter
And we were drunk for month on month, forgetting the kings and princes.
Intelligent men came drifting in from the sea and from the west border,
And with them, and with you especially
There was nothing at cross purpose,
And they made nothing of sea-crossing or of mountain crossing,
If only they could be of that fellowship,
And we all spoke out our hearts and minds, and without regret.

And then I was sent off to South Wei,
smothered in laurel groves,
And you to the north of Raku-hoku,
Till we had nothing but thoughts and memories in common.

And then, when separation had come to its worst,
We met, and travelled into Sen-Go,
Through all the thirty-six folds of the turning and twisting waters,
Into a valley of the thousand bright flowers,
That was the first valley;
And into ten thousand valleys full of voices and pine-winds.
And with silver harness and reins of gold,
Out come the East of Kan foreman and his company.
And there came also the "True man" of Shi-yo to meet me,
Playing on a jewelled mouth-organ.
In the storied houses of San-Ko they gave us more Sennin music,
Many instruments, like the sound of young phoenix broods.
The foreman of Kan Chu, drunk, danced
because his long sleeves wouldn't keep still
With that music-playing.
And I, wrapped in brocade, went to sleep with my head on his lap,
And my spirit so high it was all over the heavens,
And before the end of the day we were scattered like stars, or rain.
I had to be off to So, far away over the waters,
You back to your river-bridge.

And your father, who was brave as a leopard,
Was governor in Hei Shu, and put down the barbarian rabble.
And one May he had you send for me,
despite the long distance.
And what with broken wheels and so on, I won't say it wasn't hard going,
Over roads twisted like sheep's guts.
And I was still going, late in the year,
in the cutting wind from the North,
And thinking how little you cared for the cost,
and you caring enough to pay it.
And what a reception:
Red jade cups, food well set on a blue jewelled table,
And I was drunk, and had no thought of returning.
And you would walk out with me to the western corner of the castle,
To the dynastic temple, with water about it clear as blue jade,
With boats floating, and the sound of mouth-organs and drums,
With ripples like dragon-scales, going grass green on the water,
Pleasure lasting, with courtezans, going and coming without hindrance,
With the willow flakes falling like snow,
And the vermilioned girls getting drunk about sunset,
And the water a hundred feet deep reflecting green eyebrows
—Eyebrows painted green are a fine sight in young moonlight,
Gracefully painted—
And the girls singing back at each other,
Dancing in transparent brocade,
And the wind lifting the song, and interrupting it,
Tossing it up under the clouds.
And all this comes to an end.
And is not again to be met with.
I went up to the court for examination,
Tried Layu's luck, offered the Choyo song,
And got no promotion,
and went back to the East Mountains
white-headed.
And once again, later, we met at the South bridge-head.
And then the crowd broke up, you went north to San palace,
And if you ask how I regret that parting:

It is like the flowers falling at Spring's end
Confused, whirled in a tangle.
What is the use of talking, and there is no end of talking,
There is no end of things in the heart.

I call in the boy,
Have him sit on his knees here
To seal this,
And send it a thousand miles, thinking.

By Rihaku.

The Seafarer

(From the early Anglo-Saxon text)

May I for my own self song's truth reckon,
Journey's jargon, how I in harsh days
Hardship endured oft.
Bitter breast-cares have I abided,
Known on my keel many a care's hold,
And dire sea-surge, and there I oft spent
Narrow nightwatch nigh the ship's head
While she tossed close to cliffs. Coldly afflicted,
My feet were by frost benumbed.
Chill its chains are; chafing sighs
Hew my heart round and hunger begot
Mere-weary mood. Lest man know not
That he on dry land loveliest liveth,
List how I, care-wretched, on ice-cold sea,
Weathered the winter, wretched outcast
Deprived of my kinsmen;
Hung with hard ice-flakes, where hail-scur flew,
There I heard naught save the harsh sea
And ice-cold wave, at whiles the swan cries,
Did for my games the gannet's clamour,
Sea-fowls' loudness was for me laughter,
The mews' singing all my mead-drink.
Storms, on the stone-cliffs beaten, fell on the stern
In icy feathers; full oft the eagle screamed
With spray on his pinion.
Not any protector
May make merry man faring needy.
This he little believes, who aye in winsome life
Abides 'mid burghers some heavy business,
Wealthy and wine-flushed, how I weary oft
Must bide above brine.
Neareth nightshade, snoweth from north,
Frost froze the land, hail fell on earth then
Corn of the coldest. Nathless there knocketh now
The heart's thought that I on high streams

The salt-wavy tumult traverse alone.
Moaneth alway my mind's lust
That I fare forth, that I afar hence
Seek out a foreign fastness.
For this there's no mood-lofty man over earth's midst,
Not though he be given his good, but will have in his youth greed;
Nor his deed to the daring, nor his king to the faithful
But shall have his sorrow for sea-fare
Whatever his lord will.
He hath not heart for harping, nor in ring-having
Nor winsomeness to wife, nor world's delight
Nor any whit else save the wave's slash,
Yet longing comes upon him to fare forth on the water.
Bosque taketh blossom, cometh beauty of berries,
Fields to fairness, land fares brisker,
All this admonisheth man eager of mood,
The heart turns to travel so that he then thinks
On flood-ways to be far departing.
Cuckoo calleth with gloomy crying,
He singeth summerward, bodeth sorrow,
The bitter heart's blood. Burgher knows not
He the prosperous man what some perform
Where wandering them widest draweth.
So that but now my heart burst from my breast-lock,
My mood 'mid the mere-flood,
Over the whale's acre, would wander wide.
On earth's shelter cometh oft to me,
Eager and ready, the crying lone-flyer,
Whets for the whale-path the heart irresistibly,
O'er tracks of ocean; seeing that anyhow
My lord deems to me this dead life
On loan and on land, I believe not
That any earth-weal eternal standeth
Save there be somewhat calamitous
That, ere a man's tide go, turn it to twain.
Disease or oldness or sword-hate
Beats out the breath from doom-gripped body.
And for this, every earl whatever, for those speaking after—
Laud of the living, boasteth some last word,

That he will work ere he pass onward,
Frame on the fair earth 'gainst foes his malice,
Daring ado, . . .
So that all men shall honour him after
And his laud beyond them remain mid the English,
Aye, for ever, a lasting life's-blast,
Delight 'mid the doughty.
Days little durable,
And all arrogance of earthen riches,
There come now no kings nor Caesars
Nor gold-giving lords like those gone.
Howe'er in mirth most magnified,
Whoe'er lived in life most lordliest,
Drear all this excellence, delights undurable!
Waneth the watch, but the world holdeth.
Tomb hideth trouble. The blade is laid low.
Earthly glory ageth and seareth.
No man at all going the earth's gait,
But age fares against him, his face paleth,
Grey-haired he groaneth, knows gone companions,
Lordly men are to earth o'ergiven,
Nor may he then the flesh-cover, whose life ceaseth,
Nor eat the sweet nor feel the sorry,
Nor stir hand nor think in mid heart,
And though he strew the grave with gold,
His born brothers, their buried bodies
Be an unlikely treasure hoard.

From Rihaku

FOUR POEMS OF DEPARTURE

Light rain is on the light dust.
The willows of the inn-yard
Will be going greener and greener,
But you, Sir, had better take wine ere your departure,
For you will have no friends about you
When you come to the gates of Go.

⁓ ⁓

Separation on the River Kiang

Ko-jin goes west from Ko-kaku-ro,
The smoke-flowers are blurred over the river.
His lone sail blots the far sky.
And now I see only the river,
The long Kiang, reaching heaven.

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Taking Leave of a Friend

Blue mountains to the north of the walls,
White river winding about them;
Here we must make separation
And go out through a thousand miles of dead grass.
Mind like a floating wide cloud.
Sunset like the parting of old acquaintances
Who bow over their clasped hands at a distance.
Our horses neigh to each other
as we are departing.

Leave-taking near Shoku

"Sanso, King of Shoku, built roads"

They say the roads of Sanso are steep,
Sheer as the mountains.
The walls rise in a man's face,
Clouds grow out of the hill
at his horse's bridle.
Sweet trees are on the paved way of the Shin,
Their trunks burst through the paving,
And freshets are bursting their ice
in the midst of Shoku, a proud city.

Men's fates are already set,
There is no need of asking diviners.

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The City of Choan

THE phoenix are at play on their terrace.
The phoenix are gone, the river flows on alone.
Flowers and grass
Cover over the dark path
        where lay the dynastic house of the Go.
The bright cloths and bright caps of Shin
Are now the base of old hills.

The Three Mountains fall through the far heaven,
The isle of White Heron
        splits the two streams apart.
Now the high clouds cover the sun
And I can not see Choan afar
And I am sad.

South-Folk in Cold Country

The Dai horse neighs against the bleak wind of Etsu,
The birds of Etsu have no love for En, in the north,
Emotion is born out of habit.
Yesterday we went out of the Wild-Goose gate,
To-day from the Dragon-Pen.[1]
Surprised. Desert turmoil. Sea sun.
Flying snow bewilders the barbarian heaven.
Lice swarm like ants over our accoutrements.
Mind and spirit drive on the feathery banners.
Hard fight gets no reward.
Loyalty is hard to explain.
Who will be sorry for General Rishogu,
the swift moving,
Whose white head is lost for this province?

[1] *I.e.*, we have been warring from one end of the empire to the other, now east, now west, on each border.

I HAVE not come to the end of Ernest Fenollosa's notes by a long way, nor is it entirely perplexity that causes me to cease from translation. True, I can find little to add to one line out of a certain poem:

> "You know well where it was that I walked
> When you had left me."

In another I find a perfect speech in a literality which will be to many most unacceptable. The couplet is as follows:

> "Drawing sword, cut into water, water again flow:
> Raise cup, quench sorrow, sorrow again sorry."

There are also other poems, notably the "Five colour Screen," in which Professor Fenollosa was, as an art critic, especially interested, and Rihaku's sort of Ars Poetica, which might be given with diffidence to an audience of good will. But if I give them, with the necessary breaks for explanation, and a tedium of notes, it is quite certain that the personal hatred in which I am held by many, and the *invidia* which is directed against me because I have dared openly to declare my belief in certain young artists, will be brought to bear first on the flaws of such translation, and will then be merged into depreciation of the whole book of translations. Therefore I give only these unquestionable poems.

E. P.

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FROM *LUSTRA* (1916)

The Chinese Poems

Ezra Pound

Additions to *Cathay*

Sennin Poem by Kakuhaku

THE red and green kingfishers
flash between the orchids and clover,
One bird casts its gleam on another.
Green vines hang through the high forest,
They weave a whole roof to the mountain,
The lone man sits with shut speech,
He purrs and pats the clear strings.
He throws his heart up through the sky,
He bites through the flower pistil
and brings up a fine fountain.
The red-pine-tree god looks at him and wonders.
He rides through the purple smoke to visit the sennin,
He takes "Floating Hill" * by the sleeve,
He claps his hand on the back of the great water sennin.

But you, you dam'd crowd of gnats,
Can you even tell the age of a turtle?

* Name of a sennin.

A Ballad of the Mulberry Road

(*Fenollosa MSS., very early.*)

The sun rises in south east corner of things
To look on the tall house of the Shin
For they have a daughter named Rafu,
(pretty girl)
She made the name for herself: "Gauze Veil,"
For she feeds mulberries to silkworms,
She gets them by the south wall of the town.

With green strings she makes the warp of her basket,
She makes the shoulder-straps of her basket
from the boughs of Katsura,
And she piles her hair up on the left side of her head-piece.

Her earrings are made of pearl,
Her underskirt is of green pattern-silk,
Her overskirt is the same silk dyed in purple,
And when men going by look on Rafu
They set down their burdens,
They stand and twirl their moustaches.

Old Idea of Choan by Rosoriu

I.

The narrow streets cut into the wide highway at Choan,
Dark oxen, white horses,
    drag on the seven coaches with outriders.
The coaches are perfumed wood,
The jewelled chair is held up at the crossway,
Before the royal lodge
    a glitter of golden saddles, awaiting the princess,
They eddy before the gate of the barons.
The canopy embroidered with dragons
    drinks in and casts back the sun.

Evening comes.
    The trappings are bordered with mist.
The hundred cords of mist are spread through
    and double the trees,
Night birds, and night women,
    spread out their sounds through the gardens.

II.

Birds with flowery wing, hovering butterflies
    crowd over the thousand gates,
Trees that glitter like jade,
    terraces tinged with silver,
The seed of a myriad hues,
A net-work of arbours and passages and covered ways,
Double towers, winged roofs,
    border the net-work of ways:
A place of felicitous meeting.
Riu's house stands out on the sky,
    with glitter of colour
As Butei of Kan had made the high golden lotus
    to gather his dews,
Before it another house which I do not know:
How shall we know all the friends
    whom we meet on strange roadways?

To-em-mei's "The Unmoving Cloud"

"Wet springtime," says To-em-mei,
"Wet spring in the garden."

I.

The clouds have gathered and gathered,
and the rain falls and falls,
The eight ply of the heavens
are all folded into one darkness,
And the wide, flat road stretches out.
I stop in my room towards the East, quiet, quiet,
I pat my new cask of wine.
My friends are estranged, or far distant,
I bow my head and stand still.

II.

Rain, rain, and the clouds have gathered,
The eight ply of the heavens are darkness,
The flat land is turned into river.
"Wine, wine, here is wine!"
I drink by my eastern window.
I think of talking and man,
And no boat, no carriage approaches.

III.

The trees in my east-looking garden
are bursting out with new twigs,
They try to stir new affection,

And men say the sun and moon keep on moving
because they can't find a soft seat.

The birds flutter to rest in my tree,
and I think I have heard them saying,
"It is not that there are no other men
But we like this fellow the best,
Yet however we long to speak
He cannot know of our sorrow."

T'ao Yuan Ming.
A.D. 365–427.

End of *Cathay*

Miscellaneous Poems

After Ch'u Yuan

I WILL get me to the wood
Where the gods walk garlanded in wistaria,By the silver blue flood
move others with ivory cars.
There come forth many maidens
to gather grapes for the leopards, my friend,
For there are leopards drawing the cars.

I will walk in the glade,
I will come out from the new thicket
and accost the procession of maidens.

Liu Ch'e

THE rustling of the silk is discontinued,
Dust drifts over the court-yard,
There is no sound of foot-fall, and the leaves
Scurry into heaps and lie still,
And she the rejoicer of the heart is beneath them:

A wet leaf that clings to the threshold.

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Fan-Piece, For Her Imperial Lord

O FAN of white silk,
clear as frost on the grass-blade,
You also are laid aside.

Ts'ai Chi'h

The petals fall in the fountain,
the orange-coloured rose-leaves,
Their ochre clings to the stone.

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the orange-coloured rose-leaves,
Their ochre clings to the stone.

Ancient Wisdom, Rather Cosmic

So-Shu dreamed,
And having dreamed that he was a bird, a bee,
and a butterfly,
He was uncertain why he should try to feel like anything else,
Hence his contentment.

Epitaphs

Fu I
Fu I loved the high cloud and the hill,
Alas, he died of alcohol.

Li Po
And Li Po also died drunk.
He tried to embrace a moon
In the Yellow River.

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THE LITTLE REVIEW (1918)

Two Translations

Ezra Pound

Dawn on the Mountain

Peach flowers turn the dew crimson,
Green willows melt in the mist,
The servant will not sweep up the fallen petals,
And the nightingales
Persist in their singing.

Omakitsu

Wine

Dew, clear as gilt jewels, hangs under the garden grass-blades.
Swift is the year, swift is the coming cold season,
Life swift as the dart of a bird:

Wine, wine, wine for a hundred autumns.
And then no wine, no wine, no wine.

Rihaku

Dawn on the Mountain

Peach flowers turn the dew crimson,
Green willows melt in the mist,
The servant will not sweep up the fallen petals,
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Rihaku

CRIBS FOR *CATHAY* & OTHER POEMS

Ernest Fenollosa et al.

Editorial Conventions

/ line break
// new paragraph or strong line break
{insertions}
~~deletions~~
<insertions from verso page>
[editor's insertions]
[Pound's poetry]

In his notebooks, Ernest Fenollosa used dashes indiscriminately at the ends of terms, phrases, clauses, and sentences. In some cases they are clearly intended as periods, but there has been no attempt to distinguish among the different kinds or lengths, and they are all transcribed as "em" dashes (—). As an aid to readers without Chinese, characters cited in the annotations are identified by the Sino-Japanese *rōmaji* (romanizations) in the notebooks in square brackets after the italicized Mandarin pronunciation, and followed by the character and a provisional definition such as: chang [cho] 長 (lengthy). Modern Mandarin pronunciations are also merely a convenience: The last line of "The River Merchant's Wife," for example, would now be pronounced *zhi dao Changfengsha* (直至長風沙) but in Middle Chinese it would sound something like *djhiək ji Djhiangbiungshra*; see Hugh Stimpson, Fifty-five Tang Poems: A Text in the Reading and Understanding of T'ang Poetry (New Haven: Yale University Press, 1976). Insertions from the verso (left-hand) page are placed where they are most relevant, sometimes before and sometimes after what they annotate. Page numbers are placed where a new page begins, except for verso insertions, which appear at the end like citations <for example [35]>. All irregularities of spelling, phrasing, and grammar have been accurately reproduced according to the conventions of diplomatic transcription.

My guiding editorial principles have been to explain anything that might raise a question for the undergraduate reader, to draw attention to salient points of comparison between Pound's poems and the notebooks, and to try to give some dimension to the Chinese poetry itself. Although some notes are intended for advanced students of Chinese poetry, most are intended for the reader with no knowledge of Chinese. In many cases, I am answering questions asked by my students. I have never been shy to point out when Pound seems to have misunderstood his sources, but those instances are relatively few, since it is impossible to tell most of the time whether Pound's "deviations" are intentional or not. I have pointed out everything in the cribs that leaped out at me as curious, notable, interesting, or misleading, but I have also tried to remain tentative about alternative translations.

All of the manuscripts transcribed here are conserved among the Ezra Pound papers at the Beinecke Rare Books and Manuscripts Library at Yale University under YCAL MSS 43, so they are here cited only by box and folder number, e.g., 100–4235. For the convenience of those who do not have the luxury of visiting the Beinecke, I have also included the folder numbers used in Yale's microfilms (hereafter MF) which are, unfortunately, completely different from the current box and folder numbers—a dismaying prospect for researchers in the absence of a cross-reference list. Copies of the microfilms are available in some archives like the one at Hamilton College and can also be purchased online from the Beinecke for about $100. Since none of Fenollosa's previous transcribers ever fully learned how to read his handwriting, it was decided that including a collation of textual variants would be pointless. (See Editor's Introduction.)

[耀

CATHAY / Translations by / EZRA POUND / FOR THE MOST PART FROM THE CHINESE / OF RIHAKU,[1] FROM THE NOTES OF THE / LATE ERNEST FENOLLOSA, AND / THE DECIPHERINGS OF THE / PROFESSORS MORI / AND ARIGA[2] / LONDON / ELKIN MATHEWS, CORK STREET / MCMXV[3]

Rihaku flourished in the eighth century of our era. / The Anglo-Saxon Seafarer is of about this period. / The other poems from the Chinese are earlier.]

Notes

耀: The character on the cover of *Cathay* is *yao* 耀 (to shine; rays of light; glory, honor; to flaunt, to boast). In a scholarly note in *Paideuma* thirty years ago, Eliot Weinberger explained that it is "one of those characters that can indeed be read 'ideogrammatically'— that is, it contains no purely phonetic elements." Eliot Weinberger, "A Note on the *Cathay* Ideogram," *Paideuma* 15, nos. 2–3 (Fall / Winter 1986): 141. But the character was classified by Xu Shen 許慎 (c. 58–c. 147 BCE) two millennia ago as phonosemantic (*xingsheng* 形聲)—that is, it contains both a semantic element (*guang* 光, light) and also a phonetic component (*di* 翟, pheasant): 光+翟=耀. The problem is that the pronunciation of the phonetic element has changed so much since the character's invention many millennia ago that its original sound no longer matches modern Chinese dialects, or even that actually spoken by Xu in the first century (燿照也. 从火翟聲. 弋笑切; 燿 and 耀 are variants of the same character). Xu made plenty of mistakes in his etymological lexicon *Shuowen jiezi* 說文解字 (Explaining Graphs and Analyzing Characters)—and this could be one of them—but the example illustrates the obvious dangers of relying on *Mathews' Chinese-English Dictionary* (cited by Weinberger) to decide such questions, which is unfortunately the reference of choice for most American literature professors because Pound himself used it decades later when studying Chinese and translating the *Shijing* 詩經 (*Classic of Poetry*). It also happens to be easy to use for those who know little or no Chinese. As Achilles Fang quipped, "Would you use *Webster's Collegiate Dictionary* to read Chaucer?" I cite Fang's comment from Weinberger himself two decades after his earlier note; *Oranges and Peanuts for Sale* (New York: New Directions, 2006), 26. In another sense, however, Weinberger was exactly right the first time: Almost any composite character (*zi* 字) *can* be read ideogrammically, if you choose to do so. Folk etymology is poesis.

Pound undoubtedly chose this character for the cover of the book because of the following notes on a loose page among Fenollosa's papers (101–4242: n.p.):

> 隹 originally / tail feathers of short tailed birds — // short tailed birds // wind lashing the groves // radical for bird
> 翟 feathers of wings [羽] / + / feathers of tail [隹] // ornamental plumes. // The Chinese pheasant with long tail feathers.
> yao 耀 bright [光] or fire [火] + feathered [翟]
> sparkling lustre
> Is it feathered light?
> or light as reflected from feathers?

It may be merely coincidence, but it seems significant that Pound chose this character meaning "sparkling lustre" for the cover of *Cathay* very shortly after having articulated a "New Method in Scholarship" for translation, at the center of which was what he called the "Luminous Detail." He describes this "new" method in one of the twelve installments of a column called "I Gather the Limbs of Osiris" in *The New Age* (1911–12):

> I do not imagine that I am speaking of a method by me discovered. I mean, merely, a method not of common practice, a method not yet clearly or consciously formulated, a method which has been intermittently used by all good scholars since the beginning of scholarship, the method of Luminous Detail, a method most vigorously hostile to the prevailing mode of today—that is, the method of multitudinous detail, and to the method of yesterday, the method of sentiment and generalisation. . . . The artist seeks out the luminous detail and presents it. He does not comment. (130)

The series of articles is mostly devoted to Pound's translations of the 12th-century troubadour Arnaut Daniel, but the first piece in the series is his translation of "The Seafarer." Indeed, Pound's method in the Anglo-Saxon poem also exemplifies that of *Cathay* (all differences considered): Like a miner, Pound writes, the aim is to dig up the jewels and present them without the bulk of mud they were found in, the distractions of allusions that require footnotes, or the kind of verbose precision that bedims their luminosity. Select the best, present them, let them speak for themselves, unquestionably. See "Backmatter to *Cathay*."

This is probably all that Pound knew about *yao* 耀 in 1915, but he later looked it up in Robert Morrison's *A Dictionary of the Chinese Language* (1865) before editing Fenollosa's *The Chinese Written Character as a Medium for Poetry* (1919) and undoubtedly also in *Matthews'* decades later before reusing it in Canto 52. Fenollosa's notes analyze the character into its constituent elements (and even mentions the "fire" variant *yao* 燿), but the phonetic elements are entirely subsumed under an "ideogrammic" logic, as Weinberger would later do. All too characteristically, that logic is more ambiguous than the "image" itself might promise: Is the light *feathered*? (Whatever that means.) Or is it as if reflected *from* feathers? Fenollosa isn't sure.

The character appears in the first line of a "quatrain" (*jueju* 絕句) featured prominently in *The Chinese Written Character*, 月耀如晴雪: "Moon rays like pure snow" (see Bush's essay in this volume, and also *CWC* 61–64). Fenollosa's papers preserve a manuscript draft anticipating the sort of ideogrammic translation for which Pound would become notorious—even though Florence Ayscough and Amy Lowell were playing the same game at the same time. For the first two characters, *yue* 月 (moon) + *yao*

耀 (bright), Fenollosa first tries "The moonlight's . . ." before abruptly switching to "The moon's bright rays," then again to "The feathered light of the moon," and finally combines his first and last thoughts into "The feathered moonlight: before abandoning the unfinished draft (101–4242: n.p.). The calligraphy Pound later used for *CWC* is also found there (which he seems to have received in advance of the *CWC* notebooks), probably having been prepared for "lantern slides" to be shown during Fenollosa's lectures. Pound's own gloss reads (in part) "bright + feathers flying" in addition to the following notes: "The component 'bright' [光] in the second ideogram is resolvable into fire [火] above a man (walking) [人]. The picture is abbreviated to the light and the moving legs. I should say it might have started as the sun god moving below the horizon, at any rate it is the upper part of the fire sign. This also applies in line 2, fifth ideogram [晃], where the legs are clearer" (*CWC* 63–64). Pound's etymology of *guang* 光 (bright; light) comes from Xu Shen's *Shuowen* via the Kangxi dictionary and Morrison, but he seems not to have noticed that the character *huang* 晃 (shining) given for "stars" is a mistake for *xing* 星—and perhaps Fenollosa didn't either. See Achilles Fang, "Fenollosa and Pound," *Harvard Journal of Asiatic Studies* 20, nos. 1–2 (June 1957): 213–238, at 217–220.

For more on the "quatrain" verse form, see the first of the "Four Poems of Departure" and the opening commentary to "The River Merchant's Wife."

1. ***Rihaku*:** The Sino-Japanese *on*-reading (*on'yomi*) of Li Bo 李白 (701–762) (Li Bai in modern Mandarin), one of the triumvirate of the most famous poets from the Tang dynasty (along with Du Fu and Wang Wei), beloved for his persona of a quasi-Daoist sage and a freewheeling literary genius. Of the fourteen Chinese poems in the original *Cathay*, all but three are by Li Bo.

2. ***Professors Mori and Ariga*:** Mori Kainan 森槐南 (1863–1911) was an editor and annotator of Tang poetry as well as a prominent poet in the Japanese mode of classical Chinese poetry (*Kanshi* 漢詩). As noted in the Editor's Introduction, Ariga Nagao 有賀長雄 (1860–1921) knew English, German, French, and Chinese and was not only a scholar of literature but also became an influential scholar of international law and advisor to Prime Minister Itō Hirobumi. He helped Fenollosa by translating for Mori during their lessons, and he also prepared a notebook of cribs for him.

3. ***MCMXV*:** *Cathay* was first published by Elkin Mathews on April 6, 1915, with a print run of one thousand copies. It was reprinted in September of the following year as a subsection of Pound's collection *Lustra* including four new poems (which appear in this edition immediately afterward), as if expanding and completing "Cathay" as a cycle. That collection was reprinted by Alfred A. Knopf in New York in October 1917. See *Ezra Pound, Poems and Translations*, ed. Richard Sieburth (New York: Library of America, 2003), 1239ff.

Song of the Bowmen of Shu

[采薇]
Sai-bi
Short Introduction.

At the epoch of the last emperor / of "In"[1] dynasty, there appeared / the two powerful barbarian tribes / who often invaded the empire, / namely: "Kon-I"[2]—in the western / part, and "Ken-in"[3]—in the northern part of China proper. Bunno[4] / was the commander-in-chief of / the western princes, he had / to despatch his army to defend / the outsiders under the order / of the emperor. In that / time he composed this piece, / as if he was one of the soldiers, / to show his sweet sympathy to / them and to soften their grief / and pain. As the commander was so kind against soldiers, / the soldiers were glad to serve / in his army. This is one / of the chief reason why the / Shu"[5] [2] dynasty arose and Bunno was esteemed as a Saint.

[Song of the Bowmen of Shu]

[1]

采	薇	采	薇	薇	亦	(作)[6]	止*
Sai,	bi,	sai,	bi,	bi,	eki,	~~saku,~~{so}	shi,
to pick off,	a kind of edible ferm,[7]				also	to grow.	

We pick off the "Warabi"[8] which / first grow from the earth.
* The letter 止 is no meaning, / no use, but each phrase being / composed of 4 letters, this is / put at the last of phrase.

[Here we are, picking the first fern-shoots]

[2]

						日	莫	暮[9]
						sun	not	
曰	歸	曰	歸。	歲	亦	(莫)		止
etsu,	ki,	etsu,	ki,	sai,	eki,	~~baku,~~{bo}		shi,
to say,[10]	to return,			year,	also,	come to last.		

We say to each other "when will we return to our country?"—[3]
It will be the last of the year. / The rhime is 作 saku and 莫 baku.

[And saying: When shall we get back to our country?]

[3] 靡 室 靡 家。 獫 狁 之 (故)[11]
bi, shitsu, bi, ka, ken, in, shi, ko.
without, room, house, of because

Here we are far from our home / because we have the "Ken-in" as / our enemy.
室。家 have figurative sense, i.e.
室 means wife for the part of husband,
家 〃 husband for the part of wife.
"Ken-in" was a Turkish tribe who / lived in the Mongolian desert. / "Kun-iku," "Ken-in," Kyō-do" are the / same tribes, many European scholars / approved that the "Kyodo"[12] is quite / same to "Hun"; but it is very / difficult question, some professors / are quite opposite.[4]
[Here we are because we have the Ken-nin for our foemen,]

[4] 不 遑 啟 居。 獫 狁 之 (故)。
fu, kō, kei, kyo, ken, in, shi, in.
not, to have leisure, to sit down, to stay

We have no leisure to sit down / comfortably, (as we did at home) / because we have Ken-in as our enemy.
N.B.—The gardians go to the / boundary of the empire in the / last of Spring when the "Warabi" / grow from the earth. They / return to the country in the winter / of the next year. It is very / disagreable to be so far from / their home during almost / two years, but they shall not / be angry against the emperor, / because the army of "Ken-in" is / very formidable and to protect / the country against the enemy / is their duty. [5]
[We have no comfort because of these Mongols.]

[5] 采 薇 采 薇。 薇 亦 (柔) 止。
sai bi 〃 sai bi bi eki jū soft shi

We pick off the "Warabi" which are / soft.
[We grub the soft fern-shoots,]

[6] 曰 歸 曰 歸。 心 亦 (憂) 止。
etsu, ki, etsu, ki, shin, mind eki, also yū, sorrow shi.

When we say the returning our / mind is full of sorrow.
[When anyone says "Return," the others are full of sorrow.]

[7]	憂	心	烈	(烈)。	載	飢	載	(渴)
	yu,	shin,	retsu,	〃	sai,	ki,	sai,	katsu
	sorrowful	mind,		strong,[13]	then[14]	to be hungry,		thirsty.

We are very sorrowful, we / are hungry and thirsty. [6]
[Sorrowful minds, sorrow is strong, we are hungry and thirsty.]

[8]	我	戍	未	(定)。	靡	使	歸	(聘)
	ga	ju	mi	tei	bi	shi	ki	hei
	our,	defense,	not yet,	finish,	not,	let,[15]	return,	to ask.

But our defense is not yet settled, / so we cannot let our friends / return to our country and ask / how our family lives.
[Our defence is not yet made sure, no one can let his friend return.]

[9]	采	薇	{采}	薇。	薇	亦	(剛)	止
	sai	bi	sai	bi	bi	eki	gō	shi
			〃		〃		rough[16]	

We pick off the Warabi which have / become already rough.
[We grub the old fern-stalks.]

[10]	曰	歸	曰	歸。	歲	亦	(陽)*	止
	etsu	ki	etsu	ki	sai	eki	yo	shi
		〃				〃	october	

We say to each other "when will / we return to our country?"—It / will be October.
[*] In "Eki"[17] the symbol of October [7] is

i.e. all lines are "In" / there is not "Yo" at / all, but "Yo" comes under the / earth, therefore October is / called contrarily "The month of Yo".[18]
[We say: Will we be let to go back in October?]

[11] 王 事 靡 (盬)。 不 遑 啟 (處)
wo ji bi ko fu ko kei sho
royal, affair, not, easy,[19] not, to have leisure, sit down, stay.

We must be prudent for our affair / (which is the order of our emperor); / we have no leisure to sit down comfortably.
[There is no ease in royal affairs, we have no comfort.]

[12] 憂 心 孔 疚。 我 行 不 來[20]
yū shin ko kiū ga ko fu ~~lai~~ {liu}
sorrowful, mind, very, sick,[21] we, go, not, return.[22]

The rhime of this piece is 疚 and 來, / the scholars who prefer the new / commentary by Shushi (朱子) read [8] 疚—kyoku and 來—lyoku to / accord rhime; but I think / it forced the sound of words. / In my short view, it is much / better to read 疚—ki and 來— / li; because lai contract to / li, and kiu contract to ki; / but I don't know what is the opinion of Prof. Mori.[23]
Our sorrow is very bitter; but / we would not return to the country.
[Our sorrow is bitter, but we would not return to our country.]

[13] 彼 爾[24] 維* 何。 維 常 之 (華)。
hi dei wi ka wi jō shi ka.
that, blooming, — what, this, a kind of cherry, of, flower.

What is that blooming flower?— / That is "niwazakura."[25]
*維 is used for emphasizing the / meaning of phrase. [9]
[What flower has come into blossom?]

[14] 彼 路 斯 何。 君- 子 之 (車)
hi lo shi ka kun- shi shi sha.
that, chariot,[26] is, what prince, of, carriage.

Whose is that chariot?—That / is our generals.
[Whose chariot? The General's.]

horse stout
[15] 戎- 車 既 駕。 四 牡 業- (々)[27]
jū- sha, ki ga shi bo gyō gyō.
chariot, already, to tie the horse, four,

The horses are tied already to / the chariot they seem to be / vigorous.
[Horses, his horses even, are tired.[28] They were strong.]

[16] 豈 敢 定- 居。 一 月 三 (捷)
gai kan tei- kyo ichi getsu san shō.
how dare repose one month three[29] victory

Why shall we repose? We / must conquer the enemy even / three times in a month. [10]
[We have no rest, three battles a month.]

[17] 駕 彼 四 牡。 四 牡 騤- (々)[30]
ga hi shi bo shi bo ki- ki
to tie horse, that, four, horse, four, horse, strong.

That four horses are tied; / they are very strong.
[By heaven, his horses are tired.]

[18] 君- 子 所 依[31]。 小- 人 所 腓
kun shi sho i sho- jin sho hi
prince, that which, ride,[32] subject, depend.[33]

The <u>generals</u> are on their back, / and the soldiers are by their side.[34]
[The generals are on them, the soldiers are by them.]

[19]
quiver
四 牡 翼- 々。 象 弭 魚[35] (服)。
shi bo yoku- yoku, shō ji gyo fuku
four 〃 skillful ivory edge of arrow,[36] fish[37]

The four horses are well educated; / the generals have the ivory arrows / and the quivers that are ornamented / with the skin of fish. [11]
[The horses are well trained, the generals have ivory arrows and quivers ornamented with fish-skin.]

[20] 豈 不 日 戒。 玁- 狁 孔 (棘)。
gai fu jitsu kai Ken- in kō kyoku
how not daily make attention,[38] very quick.[39]

We must be careful every day, / because the enemy is very quick
[The enemy is swift, we must be careful.]

[21] 昔 我 往 矣*。 楊 柳 依 (々)
Seki ga[40] wo i yo- liu i- i
other time, went willow drooping

Other time when we started / the willows are drooping by / spring wind.
*矣 is no meaning, occupy the place only.
[When we set out, the willows were drooping with spring,]

[22] 今 我 來 思*[41]。 雨- 雪 霏 (々)
kon ga lai shi wu- setsu hi hi
now, we, come, — it snows, much.[42]

But now we come back when / it snows. [12]
[We come back in the snow,]

[23] 行 道 遲 (々)。 載 渴 載 (飢)。
kō dō chi- chi sai katsu sai ki.
go road slowly then to be thirsty, hungry

we go very slowly and we are / thirsty and hungry.
[We go slowly, we are hungry and thirsty,]

[24] 我 心 傷- 悲。 莫 知 我 (哀)*
ga shin shō hi baku chi ga ai
our, mind, to be sorrowful, not, know, our, grief.

Our mind is full of sorrow, / who will know our grief?
[Our mind is full of sorrow, who will know of our grief?]
* 哀 contract to single "i̲"[43]

[*By Kutsugen.*[44]
***4th Century B.C.*]**

Notes

SONG OF THE BOWMEN OF SHU (99–4221: 1r–14r, MF 3377; Pound's #78; *SJZX* 2:462–69; 采薇 [Picking Ferns]), Ode 167 from the *Shijing* 詩經 (*Classic of Poetry*). This undated manuscript with Chinese characters in black ink and English notes in pencil all in Ariga's hand appears in a notebook

with the title "Early Chinese Poetry / Kutsugen / Ka-Gi / translations by Ariga." Ka-Gi is Jia Yi 賈誼 (200–169 BCE), the author of half a dozen famous early *fu* 賦 (rhapsody or rhymeprose), including the *Funiao fu* 服鳥賦 (Rhapsody on the Owl), which is annotated later in the same notebook. Although undated, the notebook is probably late, following Mori's praise of this poem in his June 1901 lectures on the *Classic of Poetry*: "The war ones of the nine [selections mentioned so far in the lectures] are the most interesting— / the Saibi is most" (100–4224:113). Ariga apparently prepared this notebook for Fenollosa entirely by himself, and at least one annotation suggests that they reviewed at least some of it together (see line 2). The Chinese for "After Ch'u Yuan" appears in the same notebook. Kenner regrettably called Ariga's English "quaint," but it does frequently bear unidiomatic phrases ("the commander was so kind against soldiers," "the four horses are well educated," etc.). For that matter, Fenollosa's own annotations in other notebooks are often unidiomatic and fragmentary, too, which betrays the haste with which he was taking notes, and suggests the literalness of his transcriptions from his tutors, at times writing down phrases as he heard them, sometimes evidently even before fully understanding them himself (see "The River Song" line B13 and "Exile's Letter" line 35), and certainly without ever slowing down to render them into graceful prose, let alone any kind of poetry.

This poem is unusual among Fenollosa's papers for having been typed up in full with spaces left blank for the Chinese characters to be added later (probably when Pound was working on an edition of Mori's lectures in the mid-1930s), as was also done for Ariga's selections from Qu Yuan's "Nine Songs." (See "After Ch'u Yuan.") This edition, however, uses Ariga's manuscript. The poem had been translated previously by James Legge as "*Ts'ae we*" (4:2, 258–261), and by William Jennings as "Song of the Troops During the Expedition against the Hîn-Yun" (180–181). Pound later said that if readers compared his own versions of this poem and "The Beautiful Toilet" to those of Jennings and Herbert Giles, they would be able "to gauge the amount of effect the celestial Chinese has on the osseous head of an imbecile or a philologist" (respectively, no doubt). When Pound returned to this poem decades later while translating the *Classic of Poetry*, he revised his translation in a completely different style: doggerel, folksy, songlike. Pound's radical revision and Jennings's earlier version are given here to provide examples for comparison of three fundamentally different modes of translation: the Victorian, the proto-Imagist, and the ludic modernist.

Song of the Troops During the Expedition against the Hîn-Yun
trans. William Jennings (1891)

They gather the fern, the royal fern,
Now at its first appearing.
O when shall we turn, aye homeward turn?
One year its end is nearing.
O still, because of the wild Hîn-Yuns,
From house and home remain we;
O still, because of the wild Hîn-Yuns,
Nor rest nor leisure gain we.

They gather the fern, the royal fern,
Now supple grown and flexile.
O when shall we turn, aye homeward turn?
For grievous is this exile.

Disconsolate hearts here ache and ache,
And thirst we bear, and hunger;
And endless patrols forbid us make
The home inquiries longer.

They gather the fern, the royal fern,
Now age and hardness gaining.
O when shall we turn, aye homeward turn?
For fast the year is waning.
Ah, service of kings no respite knows,
No halting, no adjourning;
Our trouble to utter misery grows;—
On, on,—yet no returning!

What flowers are those that bloom so fair?
The blossoms of wild cherries?
What car is that on the highway there?
One that our leader carries.
His war-car is ready, the steeds are in,
His team of four, so splendid.
Who'll stay then behind?—Nay, thrice we'll win
O e'er the month be ended!

The chargers are in, the team of four,
All four with ardour prancing,—
Our leader's trust, as he goes before,
Shield of the troops advancing.
With steady sure team, bow ivory-tipped,
And fish-skin quiver beside him,
O was he not daily well equipped?
Yet the Hîn-Yuns sorely tried him.

At first, when we started on our track,
The willows green were growing.
And now, when we think of the journey back,
'Tis raining fast and snowing.
And tedious and slow the march will be,
And food and drink will fail us.
Ah, hard to bear is the misery!
None knows what griefs assail us. (180–81)

Ode 167
trans. Ezra Pound (1954)

Pick a fern, pick a fern, ferns are high,
"Home," I'll say: home, the year's gone by,
no house, no roof, these huns on the hoof.
Work, work, work, that's how it runs,
We are here because of these huns.

Pick a fern, pick a fern, soft as they come,
I'll say "Home."
Hungry all of us, thirsty here,
no home news for nearly a year.

Pick a fern, pick a fern, if they scratch,
I'll say "Home," what's the catch?
I'll say "Go home," now October's come.
King wants us to give it all,
no rest, spring, summer, winter, fall,
Sorrow to us, sorrow to you.
We won't get out of here till we're through.

When it's cherry time with you,
we'll see the captain's car go through,
four big horses to pull that load.
That's what comes along our road,
What do you call three fights a month,
and won 'em all?

Four car-horses strong and tall
and the boss who can drive 'em all
as we slog along beside his car,
ivory bow-tips and shagreen case
to say nothing of what we face
sloggin' along in the Hien-yün war.

Willows were green when we set out,
it's blowin' an' snowin' as we go
down this road, muddy and slow,
hungry and thirsty and blue as doubt
(no one feels half of what we know). (86–87)

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1. ***"In" dynasty*:** Yin 殷, another name for the Shang 商 dynasty (c. 16th–11th centuries BCE).

2. ***Kon-I*:** Kunyi 昆夷 (Kun barbarians) was a derogatory name for one of the non–Han Chinese peoples known as the Xirong 西戎 (Western Warriors) at the western borders of the Shang and Zhou

dynasties. Like the "Ken-nin," such terms were imprecise and constantly evolving through antiquity to modernity, and they are still a topic of scholarly debate.

3. ***Ken-nin*:** Xianyun 獫狁 was a derogatory term for nomadic non–Han Chinese peoples at the northern borders of the Zhou dynasty. They were traditionally associated with the Xiongnu 匈奴, who seriously threatened the Han dynasty in the 2nd–1st centuries BCE, and who have been variously identified by later ethnohistorians with the Huns, the Mongols, and central Asian Turkish tribes, among others. See Ariga's comments after line 3.

4. ***Bunno*:** Wen Wang 文王 (King Wen) of the Zhou dynasty, whom Pound also identified as such on the verso of the opening page (ov). Pound mistakenly attributes the poem to "Kutsugen," i.e., Qu Yuan 屈原 (c. 352–281 BCE), but changed the attribution to "Bunno, Very Early" when the poem was reprinted in *Lustra* the following year (in the London edition), and "Bunno, Reputedly 1100 B.C." (in the New York edition).

5. ***Shu*:** Zhou 周 dynasty (1046–256 BCE), which Pound identified as such with a marginal note on the commentary (2r).

6. **(作) [etc.]:** Ariga drew a circle around the rhyme words in this poem (here indicated by round brackets), but failed to mark the rhymes on *wei* 薇 and *gui* 歸 in the first two lines and their repetitions.

7. ***ferm*:** Obviously a misspelling of *fern*. This is the only time the word appears in this notebook.

8. ***Warabi*:** Japanese *kun*-reading for *jue* 蕨 (bracken, fernbrake). The plant named in the poem (*wei* 薇) may be the *Osmunda regalis* (royal fern), as it is usually identified, but might also be a kind of wild pea sprout.

9. **莫 / 暮 / 曰:** These quick pencil jottings were apparently made when Ariga was explaining (1) that *mo* [baku] 莫 (not) is an ancient variant for *mu* [bo] 暮 (evening) and (2) that the characters are related insofar as *mu* 暮 (evening) is composed of the two characters for *ri* 日 (sun) and *mo* 莫 (not). These jottings and the correction of the pronunciation from "baku" to "bo" seem likely to have been made while Ariga was presenting the cribs to Fenollosa.

10. ***say*:** It is likely that *yue* 曰 (say) here is used merely as an auxiliary particle establishing the topic for the following statement in this songlike verse. In that case, the sense would not be "We say to each other" or "When we say," but something more like, "As for our returning, . . ." or "Oh, our return! Our return! It will be the end of the year now!" To be sure, it is hard for the modern reader not to see *yue* as "Speaking of returning . . ."

11. **(故):** In early Chinese there would probably also have been rhymes on *jia* 家 (/ gu /) and *ju* 居 in lines 3 and 4. (These are loose modern approximations, not actual phonological reconstructions, which are much more complicated.)

12. ***Kyō-do*:** Xiongnu 匈奴. See note 4 on the "Ken-nin."

13. ***strong*:** *lie* [retsu] 烈 has the sense of a burning intensity, the violent power of fire.

14. ***then* / *[then]*:** The construction *zai* [sai] 載 . . . *zai* [sai] 載 . . . does not have the sense of "then," but rather of "both . . . and . . ." as in the paraphrase (*both* hungry *and* thirsty).

15. ***let*:** *shi* 使 (send). The idea is that not even a single person can be spared to carry letters home and back.

16. ***rough*:** *gang* [gō] 剛 (hard).

17. ***Eki*:** *Yi* 易, short for the *Yijing* 易經 (*Book of Changes*), from which the following diagram is taken.

18. ***In . . . Yo*:** *yin* 陰 and *yang* 陽. "In" (*yin*) refers to the broken lines in the hexagram containing not a single "Yo" (*yang*) or solid line. The hexagram (*kun* 坤, the second in the *Book of Changes*) consists of two trigrams for "earth."

19. ***easy*:** *gu* [ko] 盬 (cease, rest).

20. ***lai {liu}*:** Ariga does not mark it with a circle, but his revisions indicate that he knew that in early Chinese *jiu* [kiu] 疚 (/ ji /) rhymed with *lai* [liu] 來 (/ li /).

21. ***sick*:** *jiu* [kiu] 疚 (in pain and anguish; ill).

22. ***return*:** *lai* [liu] 來 typically means "come," but here it is correctly glossed as "return [home]."

23. ***but I don't know the opinion of Prof. Mori*:** This comment is good evidence that Ariga prepared this notebook entirely on his own without assistance from Mori.

24. **爾 :** a variant form of *er* 薾 (luxuriantly growing).

25. ***niwazakura*:** 棣, the Japanese cherry. Classical commentaries give the same gloss (*changdi* 常棣).

26. ***chariot*:** In modern Chinese, *lu* [lo] 路 means "road," but here it is a variant of *lu* 輅, a large war chariot, like *rongche* [ju-sha] 戎車 (war chariot) in the following line.

27. **々 :** These Japanese "ditto marks" (*noma*) indicate that the preceding character is reduplicated.

28. ***tired*:** *jia* 駕 (harnessed, yoked). This notorious alteration from "tied" to "tired" may be a deliberate choice or a careless error (both arguments have been made)—or yet, perhaps, some combination of the two. In *The Pound Era* (Berkeley: University of California Press, 1971), Hugh Kenner (219) thought the clarity of Ariga's handwriting to be evidence that Pound could not have misread this line. In *Ezra Pound's Cathay* (Princeton: Princeton University Press, 1969), Wai-lim Yip argued that Pound could not have misread it on the grounds that "two lines earlier he has changed *hitched* to *tired*" (119), but Yip was relying on Chisholm's faulty transcription which carelessly changes "tied" to "hitched" (which does not appear in the manuscript).

It must be pointed out that the slightly unidiomatic phrasing of "The horses *are tied already* to the chariot," instead of "The horses *are already tied* to the chariot," makes Ariga's elongated cursive script appear at first glance to read "The horses are *tired* already" before we see that they are "*tied" to* something; and that momentary idiomatic stumble may have suggested the idea to Pound as better than the original. (Two lines later Ariga writes again: "That four horses are tied.") Some features of Pound's translations thus seem to result from a combination of Pound's own aesthetics and sense of poetic license, together with the accidental material qualities of the manuscripts, as can be seen in other places with Fenollosa's difficult hand, even though in this case Ariga's hand is much clearer. In some cases, it is almost certain that Pound unwittingly misconstrued material in the notebooks; but in other cases it is impossible to know whether Pound's deviation may have been accidental or deliberate, or even an accidental misreading made deliberate after deciding upon the aesthetic superiority of the "misreading" over the original for his particular Chinese-poem-in-English, as seems to have happened here. The evidence of this edition suggests that this last explanation is probable in a number of instances. Kenner argued that Pound deliberately made such "mistakes" with "eyes wide open," but Kenner underestimated the intermediate step wherein the accidental qualities of his source manuscripts may have influenced some of Pound's decisions.

29. ***three*:** As often occurs in Chinese poetry, the number here is not intended with mathematical precision, but simply means "a few," "multiple," "several."

30. 騤-(々): *kuikui* 騤騤 ([of horses] strong and vigorous); note the *ma* 馬 (horse) radical at left.

31. **依:** This should be circled as rhyming with 腓 and 騤 (the last characters in lines 18 and 19).

32. ***ride*:** *yi* [i] 依 (rely on, depend on, use). The general sense is correct.

33. ***depend*:** *fei* [hi] 腓 (cover, protect). The foot soldiers use the war chariot for cover as they advance.

34. ***generals are on their back / soldiers are by their sides*:** According to a 4th-century BCE treatise on military methods (*Sima fa* 司馬法), this type of four-horse chariot went into battle with a complement of twenty-five armored soldiers—three riding in the chariot, fifteen following behind, and the remaining seven flanking the sides. The generals are more likely to be "riding" in the chariots than on the backs of the four horses, which are, after all, harnessed in a team.

35. 隻**:** Japanese variant form of *yu* 魚 (fish).

36. ***ivory* / edge of arrow:** *xiangmi* [shō ji] 象弭 ("elephant" [ivory] bow) is not an arrow, but rather a bow decorated at both tips with ivory. Ariga may have confused the Japanese *hazu* 弭 (nock of a bow) with the Japanese *hazu* 筈 (nock of an arrow or bow), perhaps aided by the logic of association with quiver.

37. ***fish* / *quiver*:** *yufu* [gyo fuku] 魚服 is a quiver made from sharkskin. When Fenollosa later attempted a translation of this poem, his draft for this line reads: "Their quivers are covered with shark skin." *Fu* [fuku] 服 (clothing) is a variant form of *fu* 箙 (quiver).

38. 戒 / ***make attention*:** Be vigilant, guard against. This is also a rhyme word, since in early Chinese *jie* 戒 (/ ji /) rhymes with both *fu* 服 (/ fi /) and *ji* 棘; in the Japanese readings, the latter two rhyme (*fuku*, *kyoku*), but not the first (*kai*). These sounds are relative and approximate. The urbane ideogrammophile may wish to observe that this poem contains six characters with the element *ge* 戈 (battleax): 歲載我戍戎戒 (lines 2, 7, 8, 15, 20, etc.). There is no hint, however, that either Pound or Ariga did.

39. ***quick*:** Not an unreasonable translation for *ji* 棘, which might also be rendered as "pressing" or "urgent" in the sense of an imminent danger; the double thorns (*ci* 朿) of its etymology give it the sense of a prickly emergency or an incitement to action.

40. ***ga* / 我:** The first person pronoun, either singular or plural. It is glossed as "we" in the line below, and as a possessive pronoun in line 8.

41. ***:** Ariga did not write a separate note for this asterisk, perhaps because the note for *yi* 矣 applies equally to this one—i.e., that the character *si* 思 (thought; to think) is here used merely as a rhythmic place holder in the verse without any substantive meaning.

42. 雨雪霏々 // ***It snows* / *much*:** More precisely, the first two words are nouns ("rain" and "snow"), and the following reduplicated character (*fei* 霏) is a verb meaning "to fall heavily or thickly." If Pound had paid closer attention to the form of the characters at this early stage of his study of Chinese poetry, he might have been delighted by the graphic play in this half-line, where the first character ("rain") is repeated as a radical at the top of those that follow (雨雪霏霏), neatly representing three of the six classifications of characters: the pictographic (*xiangxing* 象形: 雨), the associative (*huiyi* 會意: 雪), and the phonosemantic (*xingsheng* 形聲: 霏). See also "After Ch'u Yuan," line 18.

43. ***single "i"*:** In other words, the diphthong "ai" may be shortened to "i" for the sake of the rhyme.

44. ***Kutsugen*:** See note on "Bunno" in the opening commentary.

The Beautiful Toilet

<Aug. 22nd 1901
(same)

The reason why the 5 line[1] came into / Existence is this. The Shigon[2] were in / Shikio.[3] These Shigon were treated very / freely—and any {kind of} idea was put into such / lines. But when the later poets made use of / this Shigon, if they go very different from the / style of the 300 pieces of Shikio, it seems not to be / at all like the original idea of such poetry. / But if they imitate Shikio very closely, it became / only mechanical. So these later poets / can't get either away from Shikio, or very close / to it. So the Shigon no one can do well in[4] / as compared with Shikio. Of course some tried / it. The imitation is evident. So to get away / from this dilemma, and to put forth a new / idea in a new form, gogon[5] was introduced / by a poet like Baijo.[6] This is my idea (Mr. M.)[7] // (I should be inclined far more to believe that / it is a case of sentence development. The Shikio / sentence is very loose and Mother Goosey—The 6 sentence,[8] even / when solid, is capable of expansion. E.F.F.)[9] [67]>

<There was a contemporary poet with / B—. Shiba Sojo.[10] He was a guest, too, in the Court of Koö of Rio[11]—This Shojo / was most excellent in composing Fu.[12] Fu / began with Sogioku,[13] and Kanyi[14] had / treated it, too. But in this S.S.'s hands, / Fu became used on a most grand scale. / So really the form of Fu was completed by / him, and became very grand and long. So / perhaps Baijo didn't like to follow the same / line with this rival poet, and tried to clear / a new way for himself. So a new form like / Shichihatsu[15] came from him.

Gogon is shi, too, so it must follow / the line of Shikio, in main respects—And it / must have the hi {compare / refer} kio {raise}[16]—sing one thing, and / bind this an idea to it.— / This must be kept. And so Baijo used the / characters from in Shikio and imitated the style somewhat, just putting forth {the} form / char. {as} it were into a 5 line—will now / quote two examples.[17] to prove this: [68]>

(no name)

[The Beautiful Toilet[18]]

[1]	青	青	河	畔	草
	Sei	sei	Ka	han	So
	blue	blue[19]	River	bank side	grass

[Blue, blue is the grass about the river]

[2]	鬱	鬱	園	中	柳
	utsu	utsu	en	chu	riu
	luxuriantly[20]	〃	garden	in	willow[21]
	spreading				
	like willow				

[And the willows have overfilled the close garden.][22]

[3]	盈	盈	樓	上	女
	Yei	yei	ro	jo	jo
	fill	〃	storied	on	girl
	full		house		
	in first bloom of youth[23]				

[And within, the mistress, in the midmost of her youth,] [70]

[4]	皎	皎	當	牖	牖
	Ko	Ko	to	So	yo
	white[24]	〃	just	window	door[25]
	brilliant		face[26]		
	luminous				

[White, white of face, hesitates, passing the door.]

[5]	娥	娥	紅	粉	粧
	Ga	ga	Ko	fun	Sō
	beauty of face[29]	〃	red (of beni[30])	oshiroi[27] powder	toilet[28]

[6]	纖	纖	出	素	手
	Sen	Sen	shutsu	so	Shu
	slender	slender	put forth	white originally meaning "blank" or "ground"[31] or "not dyed" originally white	hand

[Slender,[32] she puts forth a slender hand,] [71]

[7]	昔	為	倡	家	女
	Seki	i	sho	Ka	jo
	in former times	was (did)	courtesan	house	girl

[And she was a courtezan in the old days,]

[8]	今	為	蕩	子	婦
	Kon	i	To	shu{i}	fu
	now	~~was~~ {is}	dissipated	son's[33]	wife

[And she has married a sot,]

[9]	蕩	子	行	不	歸
	To	shi	Ko	fu	ki
	dissipated	son	go away	not	return

[Who now goes drunkenly out] [72]

[10]	空	牀	難	獨	守
	Ku	sho	nan	doku	shu
	empty	bed	hard	only one alone	keep.

[And leaves her too much alone.][34] [73]

The first two lines, of grass and willow, express / the condition of things as they ought to be / by their own nature, according to law. // But the girl is all out of place— / So there is a moral contrast. // This kind of thing is in Shikio, in Kokufu[35]— / He transplanted the beauty of the old poetry / into a new form, and made it quite simple / to understand. // This is the inner or deeper meaning of the poem— // But if we read {carelessly}, and look at {mere} form of characters, / then it seems that the grass ~~is~~ blue, and / willow full, is compared to the beauty of / the girl—i.e. harmony, not contrast—see / only a beautiful picture.[36] But if one looks / more deeply—will see a great contrast. // That's the special beauty of Baijo.

From format of form and sound, there the / [74] repeating of characters, "yei yei" etc / is taken from Shikio; where it occurs very / frequently. // Studied from this point of view, this poem becomes very interesting and beautiful.

[Excerpt from Fenollosa's notes on *fu, bi,* and *xing* from Mori's lecture][37]

<4th—Fŭ [*fu* 賦] = ho [鋪] = to spread, beat out metal— / So it is a poem which expounds the facts of things / as they are—Later on, it came to mean a / very prosey poem, with the object merely of amplifying / or analyzing an event, like chronicles.

5th—hi [*bi* 比]—literally—parallel—comparison / This is the description of one thing or event through / another have no relation at all to it—i.e. / the description of whiteness of through snow.

6th Kio [*xing* 興] = two meanings— 1st—to rise or raise
2nd pleasure—(or any feeling)
but they are at bottom one—because it is something / outside which strikes one, and raises pleasure or sorrow— // It is therefore a kind of poem which expresses / a certain idea or feeling that arises in mind / in consequence of something perceived by sense / or some event experienced. It is not description / of a scene or thing, but a feeling caused by a / perception. [100–4224:73]>

Notes

THE BEAUTIFUL TOILET (100–4225:69–73, MF 3380; Pound's #52; 古詩十九首其二 [Nineteen Ancient Poems, the Second], *Wen Xuan* 文選 (李善注), 29:1b–2a, *SKQS* (source text); anonymous. With Mori & Ariga (see "Editorial Conventions" for an explanation of the ampersand). Pentasyllabic old-style verse (*wuyan gushi* 五言古詩). Probably dating to the Eastern Han dynasty (25–220), this was one of a series of highly influential series of "Nineteen Ancient Poems" collected in the canonical 6th-century anthology *Wen Xuan* 文選 (*Selections of Refined Literature*) compiled by the young crown prince Xiao Tong 蕭統 (501–531) of the Liang dynasty, and annotated by Li Shan 李善 (630–689) in the early Tang dynasty.

This poem includes Chinese characters written by Fenollosa himself in black ink with a small brush. Hugh Kenner begins his groundbreaking chapter on *Cathay* by imagining Fenollosa sitting down with a blank notebook to prepare this lesson: "Now onto four consecutive unruled pages he transcribed the 50 ideographs of a ten-line poem, chosen by Mori to illustrate an historical point" (192). The spacing of the columns, however, indicates that Fenollosa first took all of his penciled notes in English during his lesson, and only afterward copied out the Chinese characters in ink above their respective *rōmaji* (romanizations). Mori's "historical point" is that the pentasyllabic line evolved in the Han dynasty (two millennia ago) as an innovative response to the traditional tetrasyllabics of the canonical *Shijing* 詩經 (*Classic of Poetry*) from as early as three millennia ago, including reduplicated binomes (i.e., a two-character word composed of a repeated character) and the figurative structures of *xing* 興 and *bi* 比 (see note 16). In explaining why Chinese poetry is pentasyllabic (the heptasyllabic line merely adds a two-character head), Mori is answering a question as fundamental as why the primary meter of English poetry is iambic pentameter when Old English prosody is completely different. Of course, one understands why Kenner was more interested in Pound than in the poetic tradition he was working from, but unfortunately the dismissal of such statements as mere historical details, as well as the routine omission

of Mori's commentaries in previous transcriptions of the cribs, generally contributes to the underestimation of Mori's expertise. In addition to the historical point, Mori is also right that the reduplication in the first six lines gives this poem the feel of an ancient ballad from the *Classic of Poetry*, which is part of its charm and its challenge for translators. (The only poem in *Cathay* actually taken from the *Classic of Poetry* is "Song of the Bowmen of Shu.") See Yu-kung Kao, "The Aesthetics of Regulated Verse," in *The Vitality of the Lyric Voice: Shih Poetry from the Late Han to the T'ang*, ed. Shuen-fu Lin and Stephen Owen (Princeton: Princeton University Press, 1986), 334–336. Pound translates the reduplication only twice: once in the first line ("Blue, blue") and once again in the fourth line ("White, white") with a variation in the sixth line ("Slender, . . . slender hand").

This crib does not contain paraphrases of whole lines, but only glosses for individual characters, presumably since it was part of a longer lecture focused on the evolution of Chinese poetry. The even numbered lines all use a single rhyme, but the modern pronunciation of *fu* 婦 (wife) in line 10 now pulls it out of sync.

The attribution of this anonymous poem to Mei Sheng 枚乘 (d. 140 BCE) is traditional but long considered spurious (even Li Shan doubted it). Fenollosa's cribs give only the Japanese reading of the poet's name ("Baijo"), which suggests that Pound found the attribution in Herbert Giles's *A History of Chinese Literature* (1901), where the name and date are given exactly as in Pound. (In fact, "Mei Sheng" is the only Chinese name in the original *Cathay*.) Giles's *History* was Pound's introduction to Chinese literature, which he eagerly consumed and even recommended to his mother in late 1913 after having begun it on the advice of Allen Upward, who had been inventing Chinese poetry of his own (see notes to "Ts'ai Chi'h"). Compare Giles's translation of the same poem:

> Green grows the grass upon the bank,
> The willow-shoots are long and lank;
> A lady in a glistening gown
> Opens the casement and looks down.
> The roses on her cheek blush bright,
> Her rounded arm is dazzling white;
> A singing-girl in early life,
> And now a careless roué's wife . . .
> Ah, if he does not mind his own,
> He'll find some day the bird has flown! (97–98)

Giles mistakenly assumes that the "empty bed" of the last line must be the husband's and not the wife's, as did a number of other early translators. For poems that Pound adapted directly from Giles's English verse before he received Fenollosa's notebooks, see "Fan Piece for Her Imperial Lord," "After Ch'u Yuan," "Liu Ch'e," and "Epitaphs."

1. ***5 line*:** *wuyan* [gogan] 五言 (pentasyllabic verse), actually the number of characters per line, not the number of lines in a poem.

2. ***Shigon*:** *siyan* 四言 (tetrasyllabic verse).

3. ***Shikio*:** *Shijing* 詩經 (*Classic of Poetry*).

4. ***can't get either . . . no one can do well in*:** Pound drew a double vertical line in the margin beside these two lines—not with the red pencil he used when first reading the manuscripts for *Cathay*, but in black pencil, which suggests that this highlighting dates to years later when he returned to the notebooks. At that time he claimed to have been surprised by all the red markings showing that he had

read the notebooks more carefully than he had recalled, but he observed that they had influenced his thinking over the years, even though he hadn't been fully aware of it.

5. ***gogan*:** *wuyan* 五言 (pentasyllabic verse).

6. ***Baijo*:** Mei Sheng 枚乘 (d. 140 BCE).

7. ***from this dilemma . . . This is my idea (Mr. Mori)*:** Pound drew a vertical line in the margin with a black pencil beside these three lines. The last phrase suggests that at least some of the time Ariga was translating exactly what Mori said, and Fenollosa was writing down exactly what he heard.

8. ***6 sentence*:** *liuyan* 六言 (hexasyllabic verse).

9. ***(I should be inclined . . . E.F.F.)*:** This final note is added in square brackets at the bottom of the page in a tighter hand, suggesting that Fenollosa may have added it to his notes later. This was his customary way of writing his initials, including his middle name, Francisco.

10. ***Shiba Sojo*:** Sima Xiangru 司馬相如 (179–127 BCE).

11. ***Koö of Rio*:** Xiao Wang of Liang 梁孝王, i.e., Liu Wu 劉武 (c. 184–144 BCE).

12. ***Fu*:** *fu* 賦: rhapsody, rhymeprose. See the final commentary.

13. ***Sogioku*:** Song Yu 宋玉 (c. 319–298 BCE) is traditionally known as one of the chief authors (along with Qu Yuan) of verses in the *Chu Ci* 楚辭 (*Songs of Chu*), as well as several rhapsodies collected in the *Wen Xuan*.

14. ***Kanyi*:** The romanization is odd, but the reference is clearly to Jia Yi 賈誼 (200–169 BCE), whose rhapsodies Mori describes in some detail under the same name. See notes to "Song of the Bowmen of Shu."

15. ***Shichihatsu*:** Qi Fa 七發 (*The Seven Stimuli*), a notable early rhapsody by Mei Sheng.

16. ***hi* / *Kio*:** The poetic terms *bi* [hi] 比 (comparison, analogy) and *xing* [kio] 興 (stimulus, allusion) are usually combined with *fu* 賦 (narrative) as a triad. These translations are rough approximations of three of the six key terms dating back to the 2nd-century BCE *Zhou Li* 周禮 (*Rituals of Zhou*) used by early commentators to classify the kinds of verse in the *Classic of Poetry*, and whose exact meanings are still a topic of scholarly debate. Mori's point is that when Mei Sheng and his contemporaries were reinventing a literary version of those early songs, they kept the conventions of *bi* and *xing*, i.e., of describing one thing in terms of another ("sing one thing and bind . . . an idea to it"). The two elements were usually something from the natural world compared with something from the social world, such as a swarm of locusts understood to be an abundance of descendants, or a dead deer in the grass "giving rise to" (or stimulating) the thought of a girl in danger of losing her virginity (which might also allude to a historical person in particular). This poem follows the mode of the *xing* (stimulus) by opening with a landscape of green (青青) grass and a lushly growing (鬱鬱) willow, "giving rise to" the image of a similarly young and beautiful woman. See Fenollosa's notes on Mori's comments on these terms in the lecture excerpted at bottom.

17. ***two examples*:** Mori's second example is the third of the "Nineteen Ancient Poems."

18. **Title:** derived from line 5, which is otherwise untranslated.

19. ***blue*:** The notorious word *qing* [sei] 青 describes a range of natural colors from blue to green to black. Peter Boodberg explains: "Like our 'green,' [*qing* 青] seems to be a cognate of 'to grow,' Ch. sheng[1] 生, which enters into the composition of the protograph. . . . [It] refers above all to the color of vernal growth (in the cosmological color-scheme, it symbolizes the east, spring verdure, and youth). . . . As an attribute, it may be rendered cerulean, azure, perse, leek-green, peacock-blue, cyaneous, bice, verdigris, gris, or livid, but it rarely designates 'yellowish green' and lighter shades of green, such as citrine, lime-green, reseda, or lettuce-green. . . . These are commonly described by *lü* 綠. . . . [W]e have no choice

but to translate [*qing* 青], according to context, with hyphenated forms: 'blue-green' (as vegetation), 'clear-blue' (as the sky), 'bluish-gray' (as a cloud, or smoke), 'bluish-black' (as hair)." Peter Boodberg, "Cedules from a Berkeley Workshop in Asiatic Philology (With a Postscript by S. H. Chen)" (Berkeley: Self-published, 1955): 1–39, at 6–7. Although it has the same chromatic range, the word typically means "blue" in Japanese—which is how Mori & Ariga invariably gloss and paraphrase it in one of the very rare instances of Japanese linguistic prejudice in the cribs. (The other is "jewel" for *yu* 玉 "jade.") Therefore, among Pound's translations, we have blue willows in "The River Song" (line 80), unripe blue plums in "The River Merchant's Wife" (line 4), blue jade in "The Exile's Letter" (line 38), blue mountains in "Taking Leave of a Friend" (line 1), blue sky (like the proverbially stopped clock) in "The City of Choan" (line 5), and a blue gate in "Ancient Wisdom, Rather Cosmic" (line 7). Blue cows appear in the crib for "Old Idea of Choan" (line 2), which Pound changes to "dark oxen" in one of his very rare corrections of a true mistake. Another of Fenollosa's teachers, Hirai Kinza 平井金三 (1859–1916), did not fall into the same trap as Mori & Ariga, despite his inferior command of classical Chinese: see "Light rain is on the light dust," where *qing* 青 is first glossed as "blue" but then paraphrased sensibly as "green" to describe the willows (line 2). Pound was still uncertain about this character when he returned to the manuscripts decades later, after having studied some Chinese, as can be seen in a marginal jotting to a poem by Wei Wudi 魏武帝 that Fenollosa had copied out in Chinese but never annotated, and that Pound tried to gloss on his own: "青 / ? / green / blue" (*Duan'ge xing* 短歌行, MF 3386).

20. ***luxuriantly*:** *Yuyu* [utsu utsu] 鬱鬱 means "dense and lush" but can also mean "melancholy" or "resentful." The original poem capitalizes fully on these double senses. There is also a poetic inversion of expectation since this term would perfectly describe the lush grass in the previous line, and the intense green of *qingqing* [sei sei] 青青 in that line is traditionally associated with the willow in this line. The line indicates a spring setting.

21. ***willow*:** Willows are associated with a reluctance to separate, from the ancient convention of offering a willow branch to someone about to depart, because of the homophony of *liu* 柳 (willow) with *liu* 留 (to stay).

22. ***Lines 1 and 2*:** These form a parallel couplet.

23. ***in the first bloom of youth*:** *Yingying* [yei yei] 盈盈 can mean "beautiful, lithe, and graceful," "overabundant, full," "a nubile girl," or "clear" (like water). Li Shan cites the ancient encyclopedia *Er Ya* 爾雅 (Approaching Correctness) to suggest that *ying* 盈 may be equivalent to *ying* 贏 in the sense of "countenance; appearance." And yet it makes most sense as a modifier here.

24. ***white*:** *jiaojiao* [ko ko] 皎皎 (unblemished and bright; pure white).

25. ***window* / *door*:** As a compound, *chuangyou* [so yo] 窗牖 is a window, in particular a lattice window. Mori's "door" seems to been an attempt to distinguish the individual characters, but they have essentially the same meaning. Better glosses might be: *chuang* 窗 / 牕 (interior window), 牖 (exterior window). Mori's mistake leads to a new image in Pound. We know it is an upper window because of *loushang* [ro jo] 樓上 (up in the storied house) in line 3. This is the sort of mistake that Mori would normally correct in the paraphrase during the lessons that produced the two big notebooks of Li Bo's poetry, but this crib lacks paraphrases evidently because it was a quick illustration during a lecture; and Pound was misled by the uncorrected gloss.

26. ***just* / *face*:** *dang* [to] 當 (facing) is a verb, but the image of her bright visage at the window is precisely what is evoked.

27. ***oshiroi*:** (Jap.) 白粉, white face powder. The compound in Chinese is *hongfen* 紅紛 (rouge and powder).

28. ***toilet*:** In the archaic sense, of course: toilette. Used as a noun, *zhuang* [sō] 粧 / 妝 refers to cosmetics here, but it could also mean a woman's dress and jewelry.

29. ***beauty* / *of face*:** *ee* [ga ga] 娥娥 (female beauty). Mori seems to be following Li Shan's gloss from the *Fangyan* 方言 (Topolect Dictionary): 美貌謂之娥.

30. ***beni*:** (Jap.) 紅 (rouge).

31. ***ground*:** In the sense of a basic or natural color or quality (*bense* 本色) to which sophistication is added. Pound avoids the word altogether.

32. ***slender*:** Pound's clever variation on the reduplicated words transfers the meaning of *xian-xian* [sen sen] 纖纖 (slender and delicate) from the woman's hand to her body as well, which is logical enough, but the reader without Chinese should not be misled by what only looks like a dangling modifier and an ambiguous subject. Li Shan notes quoting Xue Daoheng 薛道衡 (540–609): "*Slender* [is] the appearance of a woman's hands (纖纖女手之貌). The line is echoed almost exactly in the tenth poem of this series (only the verb is changed, *chu* 出 to *zhuo* 擢, with essentially the same meaning) in which a constellation called the Weaving Girl draws out her slender white hand (纖纖擢素手). The term first appears in Ode 107 of the *Classic of Poetry*: "Slender women's hands / Are good at sewing clothing" (纖纖女手 / 可以縫裳).

33. ***son's*:** Like other glosses, this one is acontextual: the character *zi* 子 (son; master; you; person suffix; etc.) is part of the compound *dangzi* 蕩子. Mori undoubtedly knew this, but there is no paraphrase in this case where it would normally be clarified. Two years later, during a course of Chinese language study with Columbia University professor Friedrich Hirth, Fenollosa made the following note: "In spoken language, also in written language / 子 son has no meaning of sound—it is affixed / to many nouns in order to characterize them as / nouns, and need not be translated" (99:4212, n.p.; October 19, 1903). Pound's intuition is right to ignore it here, and yet the "son" who leaves home may be censured for unfilial behavior. The meanings converge. Li Shan cites the *Book of Liezi*: "Someone who has left his birthplace to wander the world without ever returning home we call an insane and dissolute [*dang*] person (列子曰：有人去鄉土遊於四方而不歸者，世謂之為狂蕩之人也).

34. ***Lines 7 and 8*:** These form a parallel couplet.

35. ***Kokufu*:** *Guofeng* 國風 (Airs of the States), the first and largest of the four major divisions in the *Shijing* [Shikio] 詩經 (*Classic of Poetry*).

36. ***But if we read {carelessly}. . . see only a beautiful picture*:** Mori seems to be alluding to Li Shan's comment on the correlation of the *xing* structure: "The grass growing on the river bank, the willow thriving in the midst of the garden—all this is an analogy for the beautiful woman at the lattice window" (草生河畔，柳茂園中，以喻美人當窗牖也).

37. Mori discusses the crucially important poetic trope *xing* not only in the opening commentary to this poem but also in a lecture of June 6, 1901, the notes for which are excerpted here.

The River Song

<Continuation of Rihaku
Shall now have finished Gafu[1]
begin another division

Feb. 19th 1900—

From now on the poems are not of any special / category. Before, either subjects were old, or rhymes / were old, or ideas were old. Hereafter all are his own / creation, completely. They are not specially classified. // In all the poems of Gwafu,[2] R. had either to place / himself in position of some one else, {or} of a past historical / poet, as it were like an actor impersonating, i.e. in Shokudonan,[3] he had to place himself in Shokudo; or else must feel as the court mistress felt (as at last)[4] // But from here onward, that restraint of personifi- / cations is dropped—he is himself. not that he does not / use historical allusions, but only as means of self-expression. // Thus freed, he sings out in his own abandoned way, / and from here onward we shall see his real character, aban- / don of moral cares; and rather optimistic than pessimistic, / being one of the 8 drinking Sennin.[5]

As to technical preference, or rank, his great skill lay / in reproducing old ideas, in gafu especially, it being the most / difficult thing to do. From technique we must place Gafu highest / yet taking poetry as poetry, we must praise the things that follow. // All past commentators have esteemed gafu highest, but on / account of their difficulty. [II]>

2nd volume of text (5th of smaller volumes[6])

Kiang			
[江	上	吟]	
Ko	jo	gin	(1) (our numbers[7])
{(estuary)?}[8]	above	sing	(gin = song without music)
River	by		

"Song at the River."[9]

[The River Song]

<Comment by Mr. Mori // These 1st four lines—complete a narrative, / of a wealthy contented man, having no cares, / thinking to spend a day in boat on water—goes out / in boat equipped as described, and having no intent / where to go, lets the boat drift.

1st—2nd—4th—6th—8th—10th + 12th rhyme, in the 11th sound / of rhyme. [IV]>[10]

<boat—[IV]>

sand = del. marks on wood[11]

[A1]	[木	蘭	之	枻	沙	棠	舟]
	Moku	ran	shi	yei	Sha	to	shu
	Magnolia		no[13]	side of a boat[15]	name of a tree possibly like Keyaki[14]		boat

sand do of kaido = do = {generic} trees like kaido[12]

A (fine) boat of shato wood, with sides of mokuran,
[This boat is of shato-wood, and its gunwales are cut magnolia,]

<Contents [IV]>

[A2]	[玉	簫	金	管	坐	兩	頭]
	Gioku	sho	kin	k{w}an	za	rio	to
	Jewel[16]	flute	gold	pipe	sit	both	heads
				instrument of wind		both sides	

jeweled flute, and gold pipe, and (musicians) sitting[17] / in row on both sides,
[Musicians with jewelled flutes and with pipes of gold
Fill full the sides in rows, and our wine]

<Contents [IV]>

[A3]	[美	酒	尊[18]	中	置	千	斛]
	Bi	shu	son	chu	chi	sen	goku
	Fine	wine	wine tub	in	put	1000	a measure = 100 sho[19]

(and) with fine wine put in casks to amt. of 100 sho.
[Is rich for a thousand cups.][20]

<State [1v]>

[A4]

[載	妓	隨	波	任	去	留]
Sai	~~gi~~	zui	ha	nin	Kio	riu
Carry	courtesan singer	follow	waves	control oneself[21] to passive let things go laisse-faire	go away	stop[22]

Carrying also / {with} / singing girls, {those that sit / on both sides} / and following passing course of waves, / going or stopping as the boat will. [3]
[We carry singing girls, drift with the drifting water,]

<From next line various states of feeling that arise / out of this scene, are described [2v]>

[A5]

[仙	人	有	待	乗	黄	鶴]
Sen	nin	yu	tai	jo	Ko	Kaku
Sennin		~~has~~ {is}	wait	ride	yellow	stork

Sennin is in need of a yellow stork to ride on
[Yet Sennin needs
A yellow stork[23] for a charger, and all our seamen[24]]

<of next two lines—special technical point. From / here ~~each~~ two {sets of} successive lines are in couples, that / balance in expression right through—{i.e.} Sennin + fisherman, / ride, follow, + stork + gull. This is called Tsuiku[25] = / "pair clause or line." The art of making poems by Tsuiku / came into fashion in early part of To[26]—(existed only in prose / before—in measured prose). The difficulty lies in fact that, / if one intends to make fine pairing, then the thought / becomes bound by words, and the poem will lack in freedom / of transition. But in R., as here, the transition is free, / and pairing perfect. The meaning is that such a state of life is / far better than that of a Sennin, who, in order to get to / heaven, must have such a rare thing as a yellow stork come / down for him. Whereas, by thus making oneself the friend / of fishermen, and without care, (mu shin[27]) and following the / gulls, which themselves follow the waves (i.e. variation on expression for waves.), (one is at perfect ease) / {supplied}.[28] [2v]>

[A6]

[海	客	無	心	隨	白	鷗]
Kai	Kaku	mu	shin	zui	haku	o
sea	guest	not	mind	follow	white	gull
fisherman		no				

{contrast} / (whereas) a sea man, without intention, follows the white gulls / (whither[29] they go or come)
[Would follow the white gulls or ride them.][30]

<Continuation, Kuppei in pair with So O[31]—prose + poems / in pair with terraces + palaces—sun + moon in pair / with mt. & hills, hang in pair with vacantly remain— / vacantly means to no use.
Here argument begins—The Kan[32] river (of the West) is in / the province of So.[33] (tributary of Yangtse from N. at Hankow[34]) / and Kuppei was man of So. So is a general term, but / Jo O[35] is specially meant, who is known to have had / great power + luxury, with great palaces, whose remains / are supposed to be still there in heaps. // The moral is, K. tho' he led miserable life, yet his / writings remain in fame as bright and luminous, whereas So o, / with all his splendor, leaves not a trace. Lit. work is / more eternal than earthly power. [2v]>

[A7]

[屈	平	詞	賦	懸	日	月]
Kutsu	pei	shi	fu	ken	jitsu	getsu
Kutsugen		prose	song	hang on	sun	moon
Kuppei[36]		lit = words measured rhymed prose				

Kutsugen's prose and poems hang together with sun + moon / i.e. (are handed down to posterity never / changing in brightness, fame, like sun + moon)[37]
[Kutsu's prose song
Hangs with the sun and moon.]

[A8]

[楚	王	臺	榭	空	山	丘]
So	o	dai	sha	ku	san	Kiu
{So} province	King	terrace	palace	vacantly[38]	mountain	hill

(Whereas) the terraces + palaces of the King of So have left / nothing behind but mountains + hills. // (Mr. Mori thinks that mts. here means what served as / foundations, rather than heaps of ruins!) [4]
[King So's terraced palace
is now but a barren hill,]

<technique of next two lines. // Merriment + poem couple—at height and / made out (or completed) / drop pen, and laugh / a pride (not a strict pair in words, but in idea) / Cause to move and extend {prevail} over—five peaks + blue oceans. // Moral—having come to conclusion that lit. fame / is better than earthly, he is now merry—So, at height, / he writes strong characters, and in these writes out the new / poem made, and laughs heartily with pride at having made / an eternal thing. [3v]>

[A9]

[興	酣	落	筆	搖	五	嶽]
Kio	K{w}an	raku	hitsu	yo	go	gaku
pleasure merriment	at its height	let fall brandished rapidly	pen	make move	five	peaks[39]

At the height of the merriment,[40] I sweep my pen, and write poems / in such powerful strokes as to cause the 5 peaks to tremble.
[But I draw pen on this barge
Causing the five peaks to tremble,]

[A10]

[詩	成	笑	傲	凌	滄	洲]
Shi	sei	sho	go	rio	so	shu
poem	is made	laugh[41]	pride assume proud countenance (a verb)[42]	compete with prevail	blue	a group of islands archipelago

The poem being now made, I laugh with all pride in / my heart, pride which spreads over (is wide as) the blue islands beyond.[43]
[And I have joy in these words
like the joy of blue islands.]

[A11]

[功	名	富	貴	若	長	在]
Ko	mei	fu	ki	jaku	cho	zai
Merit	fame	wealth	nobility	if	long	exist

If merit, fame, wealth, + nobility were to last forever,
[(If glory could last forever]

[A12]

[漢	水	亦	應	西	北	流]
Kan	sui	yeki	o	sei	hoku	riu
{Kan} ~~water~~ name of the Kan Ko[44] Han river	water	also	will ought to	West	North	flow

The water of the Han River ought to flow North West (instead / of S.E. as now)
[Then the waters of Han would flow northward.)]

<{repeating thoughts} // If fame (or official merit) etc, were to be eternal, / this water will run backward / expressing impossibility.—

They say this is very well planned, and / poetically thought out.[45] [4v]>

[5] [SECOND POEM BEGINS HERE]

				appropriate spring[46]				
Bo	[侍	從	宜	春	苑]	[奉	詔	賦]
	Ji	ju	gi	shun	yen ,	ho	sho	bu
	waiting upon (Emperor)		at Gi	Shun	Garden	following	decree order	compose (poem)

[And I have moped in the Emperor's garden, awaiting an order-to-write!]

	[龍	池	柳	色	初	青]
(on the subject of)	riu dragon	chi pond	riu willow	shoku color	sho (for first time)	sei blue

[I looked at the dragon-pond, with its willow-coloured water
Just reflecting the sky's tinge,][47]

[聽	新	鶯	百	囀	歌]
cho here[48]	shin new	o nightingale uguisu[50] (lark?)	hiaku 100	ten warble,	ka the song about[49]

All this is name, or rather description / of circumstances of production, instead of / a name. (with Genso.[51] [6]

[And heard the five-score nightingales aimlessly singing.]

[B1]	[東	風	已	綠	瀛	洲	草]
	To	fu	ki	rioku	yei	shu	so
	Eastern	wind	already	green	~~continent~~{Yei} ~~island~~	island	grass

{name of supposed Sennin abode}[52]

The Eastern wind has already made green the grass of Yeishu / Island.
[The eastern wind brings the green colour into the island grasses at Yei-shu,]

[B2]	[紫	殿	紅	樓	覺	春	好]
	Shi	den	Ko	ro	kaku	shun	Ko
	purple	hall of palace	crimson	storied house	feel (become conscious)	spring	balminess[53]

on purple hall and crimson story {(of aspect)} one can feel the spring balminess
[The purple house and the crimson are full of Spring softness.]

<expands willow / idea [5v.]>

[B3]	[池	南	柳	色	半	青	青]
	Chi	nan	riu	shoku	han	sei	sei
	pond	south	willow	color	half	blue	blue

South of the pond (sunny) the willows are already half blue.
[South of the pond the willow-tips are half-blue and bluer,][54]

[B4]	[縈	煙	娜	娜	拂	綺	城]
	Kei	yen	~~jo~~ {cho}[55]	na	futsu	Ki	jo
	Twining about	smoke mist	tender (ness (of female drapery)	tenderness of female body grace personal	sweep	varied colored cloth (beautiful)	fortress imperial abode.[56]

Their tender threads entwine about the mist, or brush against / the brocade-like palace (on the roof) [7]
[Their cords tangle in mist, against the brocade-like palace.][57]

[B5]	[垂	絲	百	尺	挂	雕	楹]
	Sui	shi	hiaku	shaku	Kei	cho	yei
	hang down	threads	100	feet	hang on	carved	balcony rail

hanging in threads of 100 feet (long) they hang {cling} on the carved railing{s} / of the balconies.
[Vine-strings a hundred feet long hang down from carved railings,]

<expands nightingale idea [6v]>

[B6]	[上	有	好	鳥	相	和	鳴]
	Jo	yu	Ko	cho	sho	wa	mei
	above	there are	lovely	birds	mutually	harmonizing	sing

Above (these willows)[58] are seen lovely birds singing in mutual harmony—
[And high over the willows, the fine birds sing to each other, and listen,]

<This line + the next are specially praised by // commentators. Suggests the idea of the Emperor / (who is about to hear the Song) being himself above / the clouds. [6v]>

[B7]	[間	關	早	得	春	風	情]
	"Kwan	Kwan"[59]	so	toku	shun	pu	jo
	(onomatopoeia for singing of birds)		early	acquired	spring	ŧ wind	emotion

Their "Kan Kan" already resounds the emotions of the Spring / winds.—(foretell—) (spring not yet come) / (they get the feeling from the wind)
[Crying—"Kwan, Kuan," for the early wind, and the feel of it.]

[B8]	[春	風	卷	入	碧	雲	去]
	shun	pu	Ken	niu	~~k~~{h}eki	wun	Kio
	spring	wind	roll	go in	blue	cloud	pass away

As the Spring wind (Carrying in itself these harmonious sounds) / blow up into the sky, and pass away—[8]
[The wind bundles itself into a bluish cloud and wanders off.][60]

<So far description of palace garden. (complete to itself) / From here—(the order being fulfilled)—we come to the / Emperor coming to the scene (the circumstance) [7v]>

[B9] [千 門 萬 戶 皆 春 聲]

Sem	mon	ban	Ko	Kai	shun	sei
1000	gates	10000	doors	all	spring	voice

(So these sounds are heard) at every one of the gates and doors / (of the palaces[61]) filling them with spring tone

[Over a thousand gates, over a thousand doors are the sounds of spring singing,]

[B10] [是 時 君 王 在 鎬 京]

Shi	ji	kun	wo	zai	Ko	Kei
This	time	master	King	is stops lives	old name for Choan[62]	Capital

This time the Emperor is in the Ko capital.

[And the Emperor is at Ko.][63]

[B11] [五 雲 垂 暉 耀 紫 清]

Go	~~r~~{w}un	sui	Ki	yo	shi	sei
five	cloud	hang down	brightness	shine against	purple	clean

And the five clouds (sign of peace) hang above + shine against / the purple sky.[64]

[Five clouds hang aloft, bright on the purple sky,]

<At this period of the reign (there was peace in / the capital and outside also, no need for him to go out) / so the 5 colored clouds are hanging in the sky— / this expresses the state of weather—So weather is / compared to state of country. The weather being very fine, / today, the Emperor gives out order he will come / to garden. Guards come first, then the chariot, / going around the garden irregularly—the nightingales etc. /

The last two lines, mean also, it is insinuated, / that the poet, too, would always like to remain ~~to~~ / with the Emperor in this way, and add to the glory of his / reign. [7v]>

[B12] [仗 出 金 宮 隨 日 轉]

Jo	shutsu	Kin	Kiu	zui	jitsu	ten
imperial guards troop	going out of	gold	palace	following	sun	turn

The guards first appear coming out of the golden palace, and / their armor's {motion} glitters against the sun (so following) [9]
[The imperial guards come forth from the golden house with their armour a-gleaming.]

[B13] [天 回 玉 輦 繞 花 行]

Ten	K{w}ai	gioku	ren	gio	Ka	Ko
heaven	turn	jewel	sedan chair or a hand chariot of Emperor.	going round	flowers	proceed

Heaven (Emperor) causes his jewel (hand drawn) chariot to make / ~~the~~ {de-}tour[65]—going winding about where flowers are.
[The emperor[66] in his jewelled car goes out to inspect his flowers,]

[B14] [始 向 蓬 萊 看 舞 鶴]

shi	Ko	ho	rai	Kan	bu	Kaku
at first	going towards	Horai name given to part of garden[67]		~~one~~ sees	dancing	stork[68]

First it (the chariot) proceeds toward Horai, and (the Emperor) / sees the dancing stork. (flapping wings)
[He goes out to Hori, to look at the wing-flapping storks,]

{orchid}—

[B15]	[還	過	莒	石	聽	新	鶯]
	Kwan	Kwa	Sai	seki	tei	shin	wo
	going back	pass by	name of a rock[69] in garden		hear	new	nightingale uguisu[70]

returning he passes by the Sai rock where he for the first time / catches the noise of the new nightingale.

[He returns by way of Sei rock, to hear the new nightingales,]

high forest

[B16]	[新	鶯	飛	繞	上	林	苑]
	Shin	wo	hi	gio	jo	rin	Yen
	new	nightingale	fly	going round	Jorin name of whole garden[71]		garden

This (fresh new Spring) nightingale{s}, seeing the Emperor coming, fly / about the whole garden (not stay on willows) [10]

[For the gardens at Jo-run[72] are full of new nightingales,]

[B17]	[願	入	簫	韶	雜	鳳	笙]
	Gwan	niu	sho	sho	zatsu	ho	sho
	wishing to	enter	flute	tune melody	mixed with	phoenix bird	flute

As if they wished that their melody might enter into / (harmonize with) the ~~s~~ flutes tune, and mixed with / the mouth organ (12 pipes, form shape of Ho's tail) / (the two Shos are played together)

Why? because not only is instrument an imperial instrument, / but the bird is the King of birds.

[Their sound is mixed in this flute,
Their voice is in the twelve pipes here.][73]

Notes

THE RIVER SONG (101–4236:iv–10r, MF 3390; Pound's #129; *TSSC* 5:2b & 5:3a; *LTBQJ* 1:374 & 1:376; 江上吟 [Song on the River] & 侍從宜春苑奉詔賦龍池柳色初青聽新鶯百囀歌 [On the Color of the Willow's First Green at Dragon Pond, while Listening to the Newly Arrived Orioles

Warble by the Hundreds: A Song Composed by Imperial Command While Waiting Upon the Emperor in the *Yichun* ("Suited to Spring") Garden], two poems by Li Bo. Both poems are heptasyllabic old-style verse (*qiyan gushi* 七言古詩) in the subdivision *geyin* 歌吟 (songs and chants). This is the first of the many poems in *Cathay* adapted from the two large notebooks of Fenollosa's lessons on Li Bo with Mori and Ariga during his final residence in Japan. This translation is often invoked as the quintessential howler of *Cathay*, since Pound conflated two consecutive poems in the notebooks into one, transforming the title of the second into lines of verse. Several scholars (Kenner, Yip, Kodama, Qian, etc.), however, have argued that the conflation must have been intentional on Pound's part as a sort of modernist experiment, but the evidence suggests that his poetic ingenuity was exercised on an honest mistake. Pound flipped through the notebooks when he received them and numbered the poems with a blue pencil, understandably misidentifying some of them in the process since the cribs are not easy to read let alone skim (as many scholars have subsequently discovered): Some poems Pound combined into one, as in this case; some poems he split into multiple poems. See "The Exile's Letter" and "South-Folk in Cold Country," each of which he initially numbered as two poems but then translated as one. One twenty-four-line poem is so excessively annotated in the notebooks that Pound initially mistook it for eleven separate haiku-like poems [100–4235:15v–26r, Pound's #88–98] (see the "Back Matter to *Cathay*"). Some have also argued that Pound's mistake is easily blamed on the supposed disorder of the cribs, which are actually very well organized; in fact, Pound overlooked multiple signs that these were two separate poems (see note 51 on "Genso"). Yip observes that these two Chinese poems are "diametrically opposed" in meaning—the first, a veiled political critique, and the second, a flattering encomium—but he is nevertheless at pains to defend the integrity of Pound's "re-creation," which captures the "essential poems" at the expense of "certain literal details." Wai-lim Yip, *Ezra Pound's Cathay* (Princeton: Princeton University Press, 1969), 151–158, 164. It cannot be denied that Pound's invention is as exquisite as it is ingenious.

The first of the poems had already been translated into French by Hervey-St.-Denys as the third poem in his collection of Tang poetry (1862), and also by Judith Gautier (1902), both of whom Pound had read. (See note after line A12.) Partly as a corrective response to Pound, Arthur Waley retranslated both poems consecutively in a talk delivered to the China Society and published afterward in the *Asiatic Review* in 1919; the minutes of the discussion following the talk are worth reading for a glimpse of the attitudes toward contemporary Chinese among sinophiles at the time.

The Chinese text for the Li Bo selections is supplied from the *Yuxuan Tang Song shichun* 御選唐宋詩醇 (Distillation of Tang and Song Poetry, Selected by the Emperor), hereafter *TSSC*, compiled and annotated in 1750 by the Qianlong Emperor 乾隆 (1711–1799) of the Qing 青 dynasty. This is the ultimate source for Fenollosa's texts as he reports at the start of Mori's first formal lecture on Rihaku: "This {selection in} collection To So Shi jun [唐宋詩醇] was made by Emperor Kianlung [Qianlong] whose taste was good—and he made a selection from the originally [*sic*] collections. This selection follows the original order [of the "Ritaihaku Bunshu": *Li Taibo wenji* 李太白文集]" (100–4235:1). Indeed, the sequence and numbering of Mori's selections correspond to those in this collectanea, whose annotations are reflected in some of Mori's commentaries (see "Ancient Wisdom, Rather Cosmic"), but the manuscripts also show textual variants that are not in the traditional recension of the *TSSC* from the *Siku quanshu* 四庫全書 (Complete Library of the Four Treasuries), indicating that Mori also consulted another text, perhaps a Japanese edition of the same.

1. ***Gafu*:** *Yuefu* 樂府 (Music Bureau–style verse) is a style of literary ballad popular in the Tang dynasty that derived from folk ballads originally collected and refined by the "Music Bureau" of the Han 漢 dynasty (206 BC–220 CE) for court functions, but that were later expanded to include imi-

tations. Verses were originally pentasyllabic, but evolved into heptasyllabic and mixed forms. Their topics often included social criticism, usually from the perspective of a "persona" such as soldiers, the impoverished, or the mistreated (especially women). For examples, see "The River Merchant's Wife," "The Jewel Stairs' Grievance," and "The Ballad of the Mulberry Road." Ironically, Pound considered "The Exile's Letter" one of his "major personas," whereas Mori's point in the introduction is that, unlike "The River Merchant's Wife," for example, the Chinese originals behind "River Song" and "The Exile's Letter" were *not* personas for Li Bo. Of course, any reader of poetry should recognize that Li Bo's self-fashioning as a "Drinking Immortal" (see note 5) is not merely "self-expression" but also a kind of persona. Mori's comment thus reminds us how Pound's translingual appropriations entail multiple levels of persona, depending on the poem. *Jiangshan yin* 江上吟 (Song on the River) is included in Mori's *Tō shisen hyōshaku* 唐詩選評釋 (Annotated Selections of Tang Poetry) whose text is based on a famous collectanea by Li Panlong 李攀龍 (1514–1570).

2. ***Gwafu*:** same as "Gafu" above.

3. ***Shokudonan*:** *Shudao nan* 蜀道難 (The Roads of / to Shu Are Hard), the title of another poem by Li Bo, which Fenollosa studied with Mori and Ariga on December 23, 1899 (100–4235:101v–117r). Pound mentions it in his essay "Chinese Poetry" (in this edition). See notes to the epigraph of "Leave-Taking Near Shoku." By "Shokudo" (*Shu dao* 蜀道), Mori means "on the roads of Shu."

4. ***as the court mistress felt (as at last)*:** A reference to Li Bo's *Yujie yuan* 玉階怨 ("The Jewel Stairs' Grievance"), which they studied in the previous session.

5. ***Sennin*:** *xianren* 仙人. The term became a favorite of Pound's, meaning a Daoist immortal, transcendent, or mortal adept (see notes to "Sennin Poem by Kakuhaku"), but here it is used figuratively for the eight Tang-dynasty men of letters known as the *Yinzhong baxian* 飲中八仙 (The Eight Immortals of Drinking). The phrase is the title of a song (*ge* 歌) by Du Fu 杜甫 (712–770), included in *TSX*.

6. ***5th* of the smaller volumes:** These poems are in the fifth *juan* 卷 (volume, book) of the *TSSC*.

7. ***(1) (our numbers)*:** This poem is the first in Fenollosa's second big notebook of Li Bo's poetry, but he did not continue numbering them. The notation may have contributed to Pound's confusion in conflating the two poems since the following poem (that is, the third)—which he numbered as #130 (*Hengjiang ci* 橫江詞 "River Crossing Lyric")—bears not only a new date but also a note at the top that reads "2 connected short poems," which might have been understood at a glance to mean "poem number 2" in the notebook.

8. ***(estuary?)*:** Fenollosa seems to be recalling something he learned while taking extensive notes from a series of Japanese articles on the composition of Chinese characters by Ōhara Kyōzō 大原京蔵 in the spring of 1898—namely, that *jiang* 江 (river) originally meant "estuary," or "salt water flow up," as opposed to *he* 河 (river), which meant "fresh water flow down" (100–4229: n.p.). The original point of Ōhara's examples is that the right half of each character is a phonetic indicator without semantic value. These articles warrant further study as an influence on Fenollosa's ideas about Chinese characters. Thanks to Haun Saussy for helping me find them.

9. ***"Song at [above / by] the River"*:** *Shang* [jo] 上 here means "on," hence "Song on the River," although *yin* 吟 may be verbal, in which case it would be "Singing on the River." An early edition records the variant title *Jiangshan you* 江上游 (Floating on the River).

10. ***11th sound / rhyme*:** The note seems to mean that the eleventh line has internal rhymes that follow the rhyme scheme (according to the Japanese *on*-readings "ko" and "cho").

11. ***del. marks on wood*:** This note appears to offer an explanation of why "sand" occurs in the name of this tree—that is, because of the "delicate marks" on its fine, sandpaper-like bark—but the idea is not confirmed elsewhere.

12. ***do of kaido . . . like kaido*:** Mori has evidently explained that the second character in *shatang* [*shatō*] 沙棠 is the same as that in *haitang* [*kaido*] 海棠, a kind of flowering crab apple. The word is used for a number of flowering fruit trees including crab apple, cherry apple, wild plum, and birchwood pear. See note on "stop" in line A4.

13. ***no*:** This gloss is not the English adverb "no," but an indication that the Chinese particle *zhi* [shi] 之 functions like the Japanese *no* の here, like a genitive.

14. ***keyaki*:** (Jap.) 欅, the Japanese *Zelkova serrata*, a flowering, elm-like tree that can live for a millennium. The *shatang* [*shatō*] 沙棠 is a variety of pear tree whose wood was identified in ancient sources as perfectly suited to boatbuilding because of its water-repellent properties. It was even said that if you ate the pitless, pear-like fruit, it would prevent you from drowning.

15. ***side of a / boat*:** According to two conflicting early commentaries, *yi* [yei] 枻 may mean either "the side of a boat" or "oars," but the latter is the more likely reading, which is how it has been understood by most commentators and poets making allusions to it since the Song dynasty.

16. ***Jewel*:** *yu* 玉 (jade). The word can be used figuratively and with poetic hyperbole for precious, jade-like things (these flutes were probably not literally made of jade or gold for that matter), but Mori & Ariga's glosses always follow Japanese usage in translating it as "jewel," which here becomes jewel-incrusted.

17. ***sitting*:** At a glance, this word in Fenollosa's handwriting looks very much like "filling," which may have suggested to Pound the idea of "fill full." Fenollosa sometimes loops his initial *s* like a cross resembling *f*, and he sometimes failed to cross his *t* (here the very short horizontal stroke looks like it could be the dot on the first *i*, which is missing). Not noticing this, Kodama argues that Pound added more musicians in order to embellish "the sensuousness, hedonism and the loss of direction of the late romantic period." Sanehide Kodama, "*Cathay* and Fenollosa's Notebooks," *Paideuma* 11, no. 2 (1982): 207–240, at 237. The truth may lie somewhere in between, and this may be another instance where Pound's initial misreading of the manuscripts influenced his final aesthetic decision even after he realized his error. In any case, the scene depicted is of musicians playing "flutes of jade" and "pipes of gold" at either end of a long narrow boat, not flanking the party cheek by jowl along the sides.

18. 尊**:** One textual variant reads 當 (amidst, among).

19. ***sho*:** (Jap.) *shō* 升, a measure equal to about 1.8 liters.

20. ***Lines A2 and A3*:** This loosely parallel couplet is divided into three lines with hemistiches.

21. ***control oneself*:** *ren* [nin] 任 could have this meaning if it is understood to mean taking control of something oneself—in the sense of assuming responsibility for it—as opposed to exercising control *over* oneself, but the relevant sense of the word here is given in the following glosses ("let things go," "following").

22. 留 **/ *riu / stop*:** One textual variant gives the homonym *liu* 流 (flow), which could also make sense despite its opposite meaning, but the received text is clearly an allusion to a poem by Guo Pu 郭璞, the author of the famous series of poems *Youxianshi* 游仙詩 (Poems of the Wandering Immortals), one of which Pound translated as "Sennin Poem by Kakuhaku." In Guo's poem, a dragon boat made of the same "shato-wood" is said at times to drift freely at ease (聊以逍遙), allowing the waves to move it or bring it to a "stop" (任波去留).

23. ***yellow stork*:** Usually, *he* [kaku] 鶴 is translated as "crane," although the character is used for both cranes and storks in Japanese (as is the Chinese *guan* 鸛). See "Separation on the River Kiang."

24. ***all our seamen*:** Although the phrase *haike* [kai kaku] 海客 in line A6 literally means "sea guest" or "water traveler," it clearly conforms to the poetic convention of self-reference. Inexperienced readers of Chinese poetry using cribs often make this mistake. Thus, the sense of the couplet should be: "An

immortal [namely, Zi An] must wait to ride off on a yellow crane; / but the water traveler [yours truly], without a care in the world, can just follow the gulls." See the notes on the title of "Separation on the River Kiang." Hervey-Saint-Denys misread *dai* [tai] 待 as "wait upon" instead of "wait for," but renders the rest of the couplet the same way: "*Les immortels m'attendent, montés sur leurs cigognes jaunes, / Tandis qu'insouciant et tranquille, je vogue au milieu des mouettes blanches*" [The immortals wait on me, mounted on their yellow storks, / While, peaceful and at ease, I drift among the seagulls].

25. ***Tsuiku*:** *duiju* 對句 (couplets with antithetical parallelism).

26. ***To*:** Tang 唐 dynasty (7th–9th c.).

27. ***mu shin*:** *wuxin* 無心 (thoughtlessly, aimlessly), as in the paraphrase below ("without intention").

28. ***supplied*:** "supplied by the reader"—or, as we would say now, "implied by the text." See line 6 of "South-Folk in Cold Country." (See also note 30.)

29. ***whither*:** Graphically ambiguous (possibly "whether"), but consistent with Fenollosa's diction.

30. ***and ride them*:** This seafarer's fantasy of riding gulls—like the yellow-crane-riding immortals—is entirely of Pound's invention (see also "Separation on the River Kiang"). The general idea of Mori & Ariga's gloss is correct, but Mori seems to miss the line's allusion to a story in the quintessentially Daoist *Book of Liezi* 列子 describing how a seaside villager who loved seagulls would swim and play every morning at dawn with more than a hundred birds until one day he agreed to catch one as a pet for his father, and the next morning the gulls circled overhead without approaching him simply because he had something on his mind other than freedom, ease, and harmony with his surroundings (海上之人有好漚鳥者，每旦之海上，從漚鳥游。漚鳥之至者百住而不止。其父曰：「吾聞漚鳥皆從汝游，汝取來吾玩之。」明日之海上，漚鳥舞而不下也。黃帝篇; see trans. Lionel Giles, *Book of Lieh-Tzü*, 46–47). *Sui* [zui] 隨 does literally mean "follow," but here it has the sense of "adapts to" or "is in harmony with." Lines A5–6 form a parallel couplet, here divided into three lines with hemistiches.

31. ***So o*:** *Chu wang* 楚王 (the King of Chu), as in line A8.

32. ***Kan*:** Han 漢 dynasty (2nd c. BCE–2nd c. CE).

33. ***So*:** Chu 楚, a powerful state in the first millennium BCE in the Yangzi River valley, in the region of what is now eastern central China.

34. ***Hankow*:** Hankou 漢口, where the Han River meets the Yangzi River. (Fenollosa sketched a little map of the confluence on page 32v of this notebook.)

35. ***Jo O*:** *Xiang Wang* 襄王: King Qingxiang of Chu 楚頃襄王 (r. 298–263 BCE). If Mori is correct about this identification, the comparison would be even more trenchant, since the biographical tradition (via Sima Qian and Wang Yi) reports that this King of Chu banished Qu Yuan after the statesman-poet had been slandered in a court intrigue.

36. ***Kuppei*:** Qu Yuan's 屈原 original given name was Quping 屈平—Japanese "Kutsupei" or "Kuppei"—which Pound shortens to "Kutsu." "Song of the Bowmen of Shu" is attributed to him. In the manuscript, the *rōmaji* "Kutsu" and "pei" are connected on top with a line.

37. ***sun + moon*:** Sima Qian, in his biography of Qu Yuan, praises his character in similar terms: "One can deduce from this that his convictions could compete even with the sun and moon for brilliance" (推此志也，雖與日月爭光可也).

38. ***vacantly*:** *kong* [ku] 空 (vacant, empty), here an adjective.

39. ***five peaks*:** They are Mount Tai 泰山 to the north, Mount Hua 華山 to the west, Mount Heng 衡山 to the south, Mount Heng 恆山 to the east, and Mount Song 嵩山 in the center.

40. ***at the height of merriment*:** *xing han* 興酣, "flush with inspiration" or "intoxicated with excitement." Pound omits this part of the line.

41. ***laugh*:** Miao and *TSX* read *xiao* 嘯 (whistle; roar; incant; wail, etc.), but *TSSC* gives *xiao* 笑 (laugh) in a slightly variant form. Considering the supernatural hyperbole of this couplet, the alternative reading has some merit, since *xiao* 嘯 suggests the Daoist whistle, a quasi-magical breathing technique—sometimes called the *changxiao* 長嘯 (long whistle)—thought to be able to alter the elements, summon spirits, and manifest aspects of Dao when performed by an adept. See E. D. Edwards, "'Principles of Whistling'—嘯旨 Hsiao Chih—Anonymous," *Bulletin of the School of Oriental and African Studies, University of London* 20, nos. 1–3 (1957): 217–229, esp. 218. In line 6 of "Sennin Poem by Kakuhaku," the word *ling* [rio] 凌 is used to describe how the Daoist *whistle* "reaches" to the heavens, whereas here it is used to describe how Li Bo's *laugh* "reaches" and fills the Blue Shores. One wonders what Pound might have done with such a Daoist gloss if Mori had provided one.

42. ***(a verb)*:** During the acontextual glossing stage of his *kundoku*-inspired reading method, Mori seems to have read *xiao* 笑 (to laugh) as a noun and *ao* 傲 (pride) as a verb—they could both be either—but during the paraphrasing stage he reversed them, which restores the grammatical parallelism of the couplet. In the verso commentary, Mori & Ariga note that it is "not a strict pair in words, but in idea," which is debatable. See previous note.

43. ***pride which spreads . . . blue islands*:** *ling cangzhou* 凌滄洲 (reaches the Blue Shore) is a reference to the abode of Daoist hermits (which Mori seems not to have mentioned), thus playfully suggesting that by writing such a poem Li Bo attains peace and enlightenment. As Fenollosa notes, A9 and 10 form a parallel couplet. Note that Pound avoids the word *shi* 詩 (poem).

44. ***Kan Ko*:** Han jiang 漢江 (Han River). *Shui* [sui] 水 (water) means "River" in river names, so "water of the Han River" in the paraphrase is redundant. Fenollosa's changes show the difficulty he had in grasping the explanation.

45. ***They say this is very well planned, and / poetically thought out*:** In light of Pound's conflation of these two poems, Qianlong's single comment in *TSSC* may be worth noting here, even though Mori seems merely to have summarized it for Fenollosa. Qianlong observes that the opening four lines describe the physical world, after which the poem shifts to grand metaphysical matters of magnanimity and passion (i.e., the Daoist realm of "Sennins" and earth-shaking poetry), which regrettably carries the tone of the early Tang style (he says), but which is nevertheless lofty and superb in spirit and structure, drawing to an especially powerful and forceful conclusion in the last line by means of a sudden return to the physical world (發端四語，即事之辭也。以下慷當以慨，雖帶初唐風調，而氣骨迥絕矣。反筆作結，殊為道健). Not powerful or forceful enough to be recognized as a conclusion by Pound, it seems, at least via Fenollosa, since he thought the poem was not done yet.

During interviews at St. Elizabeths Hospital in the 1950s, Pound told Angela Jung-Palandri that he had read Judith Gautier's translations long before he had received the Fenollosa notebooks, which makes them interesting matter for comparison. Gautier's extravagant translations in *Le livre de jade* (1867) were some of the first versions of Chinese poetry to appear in any European language, and it would not be much of an exaggeration to say that Gautier was the inventor of Chinese poetry for her time. Consider this mind-boggling adaptation of this first poem in the revised edition of *Le livre de jade* (1902):

Chanson sur le fleuve

Mon bateau est d'ébène; ma flûte de jade est percée des trous d'or.
Comme la plante, qui enlève une tache sur une étoffe de soie, le vin efface la tristesse dans le coeur.
Quand on possède de bon vin, un bateau gracieux et l'amour d'une jeune femme, on est semblable aux génies immortels. (187–188)

[My boat is of ebony. My jade flute is pierced with holes of gold. / Like the plant that lifts a stain from a cloth of silk, wine effaces sadness in the heart. / To have good wine, an elegant boat, and the love of a young woman is to be like the immortal genies.]

For all the praise due to Pound for his creative adaptations, his version looks positively "sinological" in comparison with this romantic chinoiserie; and yet Chris Bush points their surprising similarities in his essay in this edition. Pound took the same approach to "Ancient Wisdom, Rather Cosmic." See also "The Jewel Stairs' Grievance."

46. ***appropriate spring*:** A gloss on the name of the garden or park *Yichun yuan* [Gi Shun yen] 宜春苑, literally "Suited to Springtime," that is, "Pleasant Spring" or "Perfect Spring."

47. ***And I have moped . . . sky's tinge*:** The title to the second poem shows how difficult reading classical poetry can be without a paraphrase to guide the way. Literally, it means: "Waiting upon the Emperor in the 'Suited to Spring' Garden, I compose by imperial command a song about the Dragon Pond's willows' first green while listening to the new[ly returned] orioles warble by the hundreds." The willows are thus *beside* the pond, and it is *their* color that is described, not that of the pond. Yet the cribs are partly to blame for Pound's apparent confusion here since the notoriously tricky color word *qing* [sei] 青 describes a range of natural colors from blue to green to black, but Mori & Ariga invariably give it as "blue" in the glosses according to typical Japanese usage. Thus, having been misled from "green" to "blue," Pound concludes that *qing* [sei] 青 must refer to the pond—which Pound makes "willow-coloured"—and whose bluishness must be a reflection of the "sky's tinge." See note on *qing* in line 1 of "The Beautiful Toilet." There is a page break at this line in *Cathay*, making it impossible to know whether Pound intended a stanza break here, too, but one does not appear in *Lustra*.

48. ***here*:** *ting* 聽 (hear). One of several homonym errors in the manuscripts, suggesting that Fenollosa sometimes misheard Ariga during the translation of Mori's lectures. It is a helpful reminder of the hasty and provisional nature of the manuscripts as lecture notes, despite the very high level of sinological knowledge they reflect: At least occasionally Fenollosa was taking down dictation so fast that he did not understand exactly what he was writing in the moment. This is one of Pound's rare intuitive corrections of the manuscripts.

49. ***the song about*:** The point of the gloss is that *ge* [ka] 歌 (song) does not refer to what the birds are warbling but refers to the poem itself, that is, "A song of [the preceding very long title]."

50. ***uguisu*:** the Japanese *kun*-reading for *ying* [o] 鶯 (small song birds such as the oriole, warbler, and nightingale).

51. ***All this is name, or rather description / of circumstances of production, instead of / a name. Genso*:** 玄宗 Xuanzong, the Tang emperor (685–762). Hugh Kenner acknowledges that Pound may have unintentionally conflated these two poems by mistaking the "blank left-hand page, which signals a new poem, for absence of comment by Mori," but Pound overlooked other details as well, such as this note explaining that the preceding twenty characters were all the "name" of the poem. Hugh Kenner, *The Pound Era* (Berkeley: University of California Press, 1971), 204. Indeed, Mori clarifies that

they are an elaborate description of the conditions under which the poem was composed, "instead of a name"—which is a convention that Pound may not have known. Pound also seems not to have paid much heed to the syllabic meter of the poems since both are in heptasyllabics, but the title here is in prose which is furthermore written out in irregular lines (as shown here with character counts of 5, 3, 6, and 6). Moreover, this page looks different from the rest, since it contains *only* the title, which does not fill the page, as the other lines of poetry in the notebooks do; and it gives only the glosses, whereas all of the preceding and following lines of verse additionally have paraphrases as well. Pound bridges the logical gap between boating on a river in the first poem and waiting upon the emperor in a garden in the second poem with a conjunction and a shift to the past tense ("And I have moped . . . I looked . . . And heard"), which makes the latter a recollection; but then he shifts back to the present tense in the latter part as though the emperor were appearing for a second time instead of as part of a single scene. The river, moreover, becomes a pond. Pound's version is, after all, a new poem.

52. ***Sennin abode***: *Ying Zhou* [Yei Shu] 瀛洲 is one of the three sacred mountains rising out of the sea in Chinese mythology supposed to be the dwelling places of immortals, along with Penglai [Hori] 蓬萊 and Fangzhang 方丈. It is probably also the name of a small island re-creating that seascape in Dragon Pond, or perhaps some other building or feature in the landscape. See note 67 on "Horai."

53. ***balminess*****:** *hao* [ko] 好 (good).

54. ***half blue and bluer*****:** See note 48 on "sky's tinge." The reduplication of *qing* [sei] 青 (green) into the compound *qingqing* 青青 slightly changes the meaning by adding the connotation of a lushness, density, or thickness of growth. The sense is: "The color of the willows to the south of the pond are half filled out with green." (Note that the title refers to this "new" springtime greenness of the willow.) This compound also appears in "The Beautiful Toilet" and "Light rain is on the light dust."

55. **~~jo~~ {cho} / tender (ness*/(of female drapery)*:** A little tangle of a gloss. The first pronunciation, under erasure here, would correspond with *niao* [jo] 嫋 (as in *TSSC*) or the variant form *niao* [jo] 嬝, but the emendation "cho" indicates the character *niao* [cho] 裊, which is pronounced differently in Japanese. Mori may have been interested in the relative clarity of its etymology, since the note on "female drapery" seems to explain the character as a combination of the semantic marker *yi* 衣 (clothing) underneath the phonetic marker *niao* 鳥 (bird); but his idea that the first character in *niaonuo* [cho na] 裊娜 (delicate and slender feminine beauty) referred to clothing and the second character to the body is not borne out by Chinese lexicography.

56. ***fortress / imperial abode*****:** *cheng* [jo] 城 can also refer to the fortified "walls" themselves. See "Poem by the Bridge at Ten-shin," line 12.

57. ***Their tender threads . . . brocade-like palace*****:** This line should probably be translated as: "The encircling mist, so svelte and lovely, brushes against the ornamented walls," or "In the encircling mist—or even *like* a swirling mist—the willow, in a svelte and elegant manner, brushes against the brocaded wall." As often happens in classical poetry, the exact relationships between the parts of the line are not perfectly unambiguous, but are left partially open to the imagination. Mori derives the subject of the sentence—the "tender threads" of the willow—from the phrase *niaonuo* 嫋娜 (lovely and svelte), probably partly because the willow is the subject of both the previous line and also the following line, but the subject of this sentence may be the mist instead. It is true that since *niaonuo* suggests a kind of beauty that is particularly lithe, svelte, and fine, the branches of a willow do come to mind, but the alternative is suggested by parallelism with the following line, the elements of which are: (1) a verbal modifier + a landscape noun (縈煙 "swirling mist" and 垂絲 "hanging branches"); (2) a two-character adverbial phrase (嫋娜 "in a svelte and lovely manner" and 百尺 "for a hundred feet"); (3) a single-

character transitive verb (拂 "brush" and 掛 "hang down upon"); and (4) an adjective describing decoration + an architectural noun (綺城 "brocaded wall" and 雕楹 "carved column"). Editors who try to arrange this seventeen-line poem into couplets must decide where to put the extra line, which ought to be here, where the parallel couplet can complete a tercet about the willow (though not necessarily with the same grammatical subject), followed by lines B6 and B7 together as a couplet, both of which are about the singing of the birds. Mori and Pound choose none of these options: Fenollosa's notes make the willow the subject of a transitive *rao* 繞 ("*entwine about*" the mist), whereas Pound chooses the same subject but makes the verb intransitive ("*tangling in*" the mist).

58. ***above (these willows)*:** *Shang you* 上有 should be understood as indicating that the birds are "overhead" *in* the willows, not above or over the willows.

59. ***Kwan / Kwan*:** Sam Hamill thought Pound's "Kwan, Kuan" must be an attempt to render both the Japanese and Chinese pronunciations in the notebooks, but Pound probably just misread the second "Kwan," whose *w* is so flattened that it looks like a *u*. Sam Hamill, "On the Making of Ezra Pound's *Cathay*," *American Poetry Review* 16, no. 4 (1987): 44–46, at 45. The Japanese *on*-readings for these two characters would normally be "kan kan," as in the paraphrase, but Mori & Ariga often use this variant for similar characters probably on the grounds of a putatively more authentic pronunciation (in fact, sometimes Fenollosa inserted the *w* after writing "Kan"). The opening of this line is a variation on the first two characters of the first poem in the ancient *Classic of Poetry—guan guan* 關關—which is thought to have been onomatopoeia for birdsong.

60. ***The wind bundles itself into a bluish cloud and wanders off*:** Pound's translation of this line may well be more beautiful than the original, but Mori is probably right that *juan* [ken] 卷 (roll) suggests that as the spring wind *rolls* it carries the birdsong with it into or among the clouds. (It certainly doesn't "wander off.") Compare "Exile's Letter," lines 48–49. Clouds are sometimes "blue" partly by poetic convention, but also as a description of thin clouds through which the blue sky shows, just as "green" mist is colored by the verdure of the landscape behind it. Pound could not have guessed that the word *bi* 碧, here glossed as "blue," is different from the "blue" in line A10 (*cang* 蒼) and also the one in line B3 (*qing* 青), unless he was especially attentive to the *rōmaji*.

61. ***of the palaces*:** As indicated, "a thousand doorways and ten thousand doors" (千門萬戶) is a proverbial synecdoche for the imperial palace.

62. ***Choan*:** Chang'an 長安, modern Xi'an 西安. See the next note.

63. ***Ko*:** Strictly speaking, *Hao jing* 鎬京 refers to the capital of the Western Zhou at the turn of the first millennium BCE, which was located outside the Tang capital of Chang'an, but the ancient name was used during the Tang as an allusion for the same city. The word *hao* [ko] 鎬 by itself refers to a stove or brazier, and also means "bright." The sense of the line is: "The emperor is right here in the ancient capital right now."

64. ***five clouds / purple sky*:** The *wuyun* 五雲 (five clouds) are the five colored clouds that together indicate peace and good fortune as well as the location of the emperor. The individual colors are scrutinized in cloud divination: blue (青), white (白), red (赤), black (黑), and yellow (黃). The sky is not literally "purple," since *ziqing* 紫清 (Violet Purity) is a poetic name for Heaven as the home of deities such as the Heavenly Emperor. The line consists entirely of auspicious and flattering language, paired with the preceding line. Although Pound shies away from the idea, these particular magic clouds do, in fact, emit light and "shine" upon the heavens, using the very word (which Pound could not have known) that he chose for the Chinese title of *Cathay*: *yao* [yo] 耀 (illuminate; radiance; glory). See note 1 in the "Front Matter to *Cathay*."

65. ***~~the~~ {de-}tour*:** This correction hints at an initial misunderstanding of Ariga's accented English while translating for Mori.

66. ***emperor*:** The word is capitalized in *Lustra*.

67. ***Hori*:** Penglai 蓬萊 was the name of an imperial hall in the Tang dynasty, based on the mythical Daoist island-mountain retreat of immortals, and in this case may refer to an island with that name in Dragon Pond. See note 52 on "Sennin abode."

68. ***stork*:** See note to line A5.

69. ***Sai / seki / name of a rock*:** *TSSC* quotes a commentary by Shen Deqian 沈德潛 (1673–1769) noting that *shi* [seki] 石 (rock) is an error for *ruo* 若 (as *LTBQJ* emends it), but the text nevertheless gives the former reading following the Xiao edition, which vaguely glosses it along with Penglai [Horai] in the previous line as names for (things in) the garden. Instead of a "rock," the reference is probably to an imperial hall called the *Chairuo dian* 茝若殿, named after two aromatic plants mentioned in ancient texts, but now impossible to identify with certainty. The first of the two (*chai* [sai] 茝) may be the same as or related to *baizhi* 白芷 (*Angelica dahurica*), which resembles Queen Anne's lace in appearance and fragrance; the second (*ruo* 若) is probably *duruo* 杜若 (*Pollia japonica*). See line 21 of "After Ch'u Yuan."

70. ***uguisu*:** See note 50.

71. ***name of the whole garden*:** *Shanglin yuan* 上林苑 was the enormous imperial park encompassing the Han-dynasty city of Chang'an and stretching off to the northwest. It was made famous in literary history by Sima Xiangru's (c. 179–118 BCE) *Shanglin Fu* 上林賦 (Rhapsody on the Imperial Park), which played a defining role in the development of the genre of *fu* 賦 (rhapsody, rhymeprose). The point of the shift from the Pleasant Spring Garden to the larger Imperial Park may simply be a broadening of scope, but it may also describe the imperial progress from the smaller park into the larger one, since the former is recorded as having been at the southeastern limit of the latter.

72. ***Jo-run*:** for Jorin. Fenollosa doted the *i* of "Jorin" in the gloss, but not in the *rōmaji*, which Pound seems to have followed.

73. ***mixed in this flute / in the twelve pipes here*:** Fenollosa's notes for this line may be impossible to understand for anyone without some knowledge of Chinese history, as Pound's translation shows. *Xiaoshao* [sho sho] 蕭韶 refers to the nine "flute songs" of the legendary Emperor Shun 舜 (22nd c. BCE), which when played in their entirety were supposed to be able to summon the male and female phoenix to attend the sacred rites. (The *xiao* was anciently a panpipe, but evolved into a recorder-like instrument with fingerholes.) The *sheng* [sho] 笙 is a kind of panpipe whose cylinders are arranged in a bowl-shaped base with a single mouthpiece, supposedly resembling the tail feathers of a phoenix. (The Chinese names are now pronounced differently, but the Japanese *on*-reading for both kinds of flute is "sho.") The sense of the line is: "The spring orioles fly in circles around the Imperial Park, / Wishing they could join in the songs of Shun, along with the phoenix flutes." Thus, by way of an allusion to this legend about one of the exemplary rulers from the earliest antiquity of China, Li Bo transforms the topic given by Emperor Xuanzong for poetic composition into a semi-magical scene in which the birds are striving to do homage to the emperor with their songs in an imaginary recreation of an ancient ritual musical performance. Pound literalizes the allusion into a description of a flute in the poet's hands. I can't help but think that Pound simply failed to understand the original sense of the poem, and yet the dialectic between the two is richly suggestive—and it is by no means certain that Pound would have done anything differently if he had fully understood it. For a striking analogue, see Victor Ségalen's "Pierre musical" in *Stèles / 古今碑綠* (1914).

The River-Merchant's Wife: a Letter

Jan. {27th} ~~29th~~ ~~28th~~ 1900
gafu no uchi[1]

[長干行]
Cho Kanko
regular 5[2]

Chokan = place {name of town} ko = uta[3] = narrative song
long—mt. side[4]

<Topic // Chokan is name of port of Yangtse river, where / many merchants live who make business to go up river / in junks, and trade between districts. In those / days, as navigation was difficult, and travelling rare, each / journey took much time. Many wives there must have / been long left alone. From time of 3 dynasties, or 6 kingdoms,[5] / there existed several short poems, 4 ~~or 5 stanzas~~ lines of / 5 words each (jekko[6]) on this subject, expressing the feeling / of the wives. This subject Rihaku adopted and turned into / a long narrative verse, narrating the feeling of a particular / wife. Chokan near Nanking—but not very large. Said / to be two of the name, large + small.

The beauty of this poem lies in expressing the state of / feeling of a wife, just as she would feel and say, if she should / tell her feeling. The thought not logical or straight, but trailing / here and there like a woman's mind. [127v]>

[The River-Merchant's Wife: a Letter]

[1]

[妾	髪	初	覆	額]
Sho	hatsu	shŏ	fuku	gaku
mistress	hair	first	cover	brow
Chinese lady's I or my		{beginning}		

My hair was at first covering my brows / (child's method of wearing hair)
[While my hair was still cut straight across my forehead][7]

[2]

[折	花	門	前	劇]
Setsu	Kwa	mon	zen	geki
break	flowers	gate	front	play

Breaking flower branches[8] I was frolicing in front of our / gate.
[I played about the front gate, pulling flowers.]

[3]	[郎	騎	竹	馬	來]
	rō	Ki	Chiku	ba	rai
	Second person masculine, you, young man! lit. "young man"	ride on	bamboo	horse	come

When you came riding on bamboo stilts[9] [129]
[You came by on bamboo stilts, playing horse,]

[4]	[遶	牀	弄	青	梅]
	gio	sho	ro	sei	bai
	going round	seat[10]	play with	blue[11]	plums {(fruit)}

And going about my seat, you played with the blue plums.
<beauty lying in girl holding flower, and boy holding fruit, / foretelling future union. [128v]>
[You walked about my seat, playing with blue plums.]

[5]	[同	居	長	干	里]
	Do	Kiŏ	cho	Kan	ri
	Same	dwell	cho	Kan	village

Together we dwelt in the same Chokan village
[And we went on living in the village of Chokan:]
[*And we went on living in the village of Cho-kan:*]

[6]	[兩	小	無	嫌	猜]
	rio	sho	mu	Ken	sai
	double "the two"	small	not	dislike	suspicion

And we two little ones had neither mutual dislike or / suspicion, (no evil thots or bashfulness)
[Two small people, without dislike or suspicion.]

[7] [十 四 為 君 婦]

ju	shi	i	Kun	fu
Fourteen		became	lord's your	wife

At fourteen I became your wife—[130]
<In China married young—[128v]>
[At fourteen I married My Lord you.]
[*At fourteen I married you, My Lord.*][12]

[8] [羞 顏 未 嘗 開]

sa{hu}[13]	gan	mi	jo	Kai
bashful	face	not yet	ever	open

Bashful I never opened my face (I never laughed)
[I never laughed, being bashful.]

[9] [低 頭 向 暗 壁]

Tei	to	Ko	am	peki
lowering	head	face	blank	wall

but lowering my head I always faced toward a dark wall / ashamed to see anybody—she sat in dark corners
[Lowering my head, I looked at the wall.]

[10] [千 喚 不 一 迴]

Sen	Kan	fu	itsu	Kai
thousand	call	not	once	look back

And though a thousand times called, not once did I look / around—
[Called to, a thousand times, I never looked back.]

[11] [十 五 始 展 眉]

ju	go	shi	tem	bi
15		first time	open	eyebrows

At fifteen I first opened my brows // i.e. // I first knew what married life meant—now she / opens her eyebrows, i.e. smoothes out the wrinkles between / her brows. She now began to understand love, and to be / happy—[131]
[At fifteen I stopped scowling,]

[12] [願 同 塵 與 灰]
Gan do jin yō bai
desire same dust together with and ashes

And so I desired to live and die with you / even after death, I wish to be with you— / even as dust, and even as ashes—particles together—
<reference of ashes of being burnt— / reference of dust, to bodies decaying in grave. [130v]>
[I desired my dust to be mingled with yours]
[*I desired my dust to be mingled with your dust*]

[13] [常 存 抱 柱 信]
Jo son ho chu shin
eternally preserve embrace pillar faith

I always had in me the faith of holding to pillars
<referring to story of a youngster called Risei[14] / who once promised his love to be waiting for her below a / bridge—she was late in coming, and the water gradually / rose in tide, yet faithful to promise he clung on to / the pillar and was drowned. This fact becomes / proverbial in the sense rather of scorning almost inept[15] / or foolish faithfulness—but not so here—[130v]>
[Forever and forever, and forever.]

[14] [豈 上 望 夫 臺]
Ki jo bo fu dai
Why should[16] climb lookout husband terrace

And why should I think of climbing the husband / looking out terrace,
<Reference to story where a wife, looking out for / her husband, ~~on a rock standing~~ who was late in / returning, she died in that position and was petrified. / The rock still pointed out + called Bofutai.[17] // "So attached were we together, and so faithful / was I, that I never thot to have to wait or / watch for you separate. I fancied we would / always be together," is the turn of thought. // She was still ignorant. [130v]>
[Why should I climb the look out?]

[15] [十 六 君 遠 行]
Ju roku Kun en Ko
16 you far go

At 16, however, you had to go far away [132]
[At sixteen you departed,]

{both yen + yo are adj. expressing foaming of water
{fearful} {riverside} passing over hidden rocks.}[18]

[16] [瞿 塘 灩 澦 堆]
Ku to yen yo tai
name of locality — Yenyo- {eddy?} — rock

(Towards Shoku[19] passing through the difficult place of) / Yenyotai at Kuto.[20]
<In going to Shoku, one must pass the 3 / narrows, Sankio,[21] the Yangtse gorges— / The hidden rocks, where the Sanpa[22] are are / within these narrows. [131v]>
[You went into far Ku-to-Yen, by the river of swirling eddies,]

[17] [五 月 不 可 觸]
Go getsu fu Ka Shoku
5 month not must touch[23]

In May[24] not to be touched. // The ship must be careful of them in May.
<It is only in May that the place can be passed / though in junks, because there is enough water. // Yet it is just in May that those rocks are down / generally hidden underwater. [131v]>
[And you have been gone five months.]
[*And you were gone for five months.*]

[18] [猿 聲 天 上 哀]
En sei ten jo ~~mei~~ {ai}
monkeys voices heaven above sorrowful[25]

Monkeys cry sorrowful above heaven.
<on the high cliffs of these regions monkeys are / always crying—such cries are called / intestine-rending voice—i.e. sorrowful // monkeys cry in 3 voices— "Kia Kia Kia"— / If he cries for the 4th time, his intestines must be rent. // This is a popular belief. [131v]>
[The monkeys make sorrowful noise overhead.]

[19] [門 前 遲 行 跡]

Mon	zen	chi	Ko	seki
gate	front	late {reluctant}[27]	go	footstep[26]

Your footsteps, made by your reluctant departure, / in front of our gate,[28] [133]
<The last 3 lines expressed the fact the fact that / the husband is already gone to Shoku. The following lines / express the passing away of time since then. [131v]>
[You dragged your feet when you went out.]
[*You dragged your feet, by the gate, when you were departing.*]

[20] [一 一 生 綠 苔]

itsu	itsu	sei	rioku	tai
one	one	grow	green[29]	mosses

one by one have become grown up with green moss.
[By the gate now, the moss is grown, the different mosses,]
[*Now the moss is grown there; the different mosses,*]

[21] [苔 深 不 能 掃]

Tai	shin	fu	no	so
mosses	deep	not	can	wipe away

These mosses have grown so deep that it is difficult to / wipe them away—
[Too deep to clear them away!]
[*Too deep to clear them away.*]

[22] [落 葉 秋 風 早]

Raku	yo	shu	fu	so
Fallen	leaves	autumn	wind	early

And the fallen leaves indicate autumn wind / which (to my thought only) appears to come earlier than usual. [134]
[The leaves fall early this autumn, in wind.]

			{male}	{female[30]}		
[23]	[八	月	蝴	蝶		黄
	Hachi	~~gatsu~~	Ko	cho	~~rai~~	{Ko}
	8th	month	butterflies			yellow[31]

It being already August,[32] the butterflies are yellow [134]
<Chinese believe butterflies become yellow affected by / sorrowful tone of autumn air—not that yellow is / directly a sorrowful color, but indirectly through autumn's / color. Autumn is the season of the element metal, / or gold. A whitish yellow. // All leaves turn yellow also. [133v]>
[The paired butterflies are already yellow with August]

[24]	[雙	飛	西	園	草]
	So	hi	sei	yen	so
	pairs	fly	Western	garden	grass

And yellow as they are, they fly in pairs on the Western garden grass.
<West is the direction of Autumn. Winds flow {from} W. / also Eki[33] connections—between them [133v]>
[Over the grass in the West garden,]

[25]	[感	此	傷	妾	心]
	Kan	shi	sho	sho	shin
	affected (by)	this	hurt wound pained	my {(female)}	mind[34]

Affected at this, (absence) my heart pains.
[They hurt me, I grow older,][35]
[*They hurt me.*]

[26]	[坐	愁	紅	顔	老]
	Za	shu	Ko	gan	ro
	gradually[36]	lament[37]	crimson	face	decay—older become old.

The longer the absence lasts, the deeper I mourn, my early / fine pink face, will pass to oldness, to my regret
[*I grow older.*]

<Compares change of color with change of / butterfly in autumn. [133v]>

[27] [早 晩 下 三 巴]

So	ban	Ka	sam	~~pa~~ {pa}
sooner (or)	later	descend	three	~~place~~ {whirls}[38]
			name of spot on Yangtse Kiang, where waters whirl[39]	

If you be coming down {as far as} the three narrows / sooner or later,[40] [135]
<There are 3 places called pa—Eastern, Middle, + Western. // From here onward she addresses (in thought) / to her husband at a distance—[133v]>
[If you are coming down through the narrows of the river Kiang,][41][135]

[28] [預 將 書 報 家]

Yo	sho	shō	ho	Ka
beforehand	with	letter	report	family—home.

please let me know by writing
[Please let me know beforehand,]

[29] [相 迎 不 道 遠]

Sho	gei	fu	do	yen
Mutually	meeting coming to meet	not	say	far

for I will go out to meet, not saying {caring} that the way be far,
[And I will come out to meet you,]

[30] [直 至 長 風 沙]

Choku	chi	Cho	fu	sa
directly	arrive	long	wind	sand
		a port on the Yangtse.		

And will directly come to Chofusha. // (the port just this side of Sampa.)[42]
[As far as Cho-fu-Sa.]
[*As far as Cho-fu-sa.*]

<Gafu[43] / [89r] Dec. 16th 1899 // We have now had the best of R's Kofu.[44] / Might change the series. // Now begin that portion of R's poems called // Gakufu or Gaffu or Gafu. // Gaku = Music—fu = fu of Tokio Fu = government {office}.

In Kan[45] time there was an office in which the songs of / the Empire were collected, and the best selected. // The poems in this part purport to have their notes / taken from ancient songs, but new words were made up / for the music. In some cases other new melodies were / constructed. But in all cases these were lyrics, songs to be / sung, as were those collected by the Kan office.

The themes are also old, taken directly from old songs. Some ancient song had both that subject and notes, but way of treating this subject varies.

In number of syllables to a line there is no limit to / 5 or any other number—anything for euphony. Limited / number of characters is good for a reading poem, but in singing / greater freedom is required.

At this time, the old notes were handed down, R. gave / new feeling to those notes. In so far as his thoughts varied / from old thoughts, he varied his notes also.

The method of singing is entirely lost. Everything earlier / than So[46] is lost. There are books containing So music. / there is a notation for rising and falling something like No.[47] / Also handed down by symbolic expression, new notation / like do re mi—called "jan sei kon riu." (hight, measure of / foot, construct, six) (上尺工六)—there are other terms / following these—but these 4 give the title to the method. / There are / ~~four~~ ~~three~~{5} more fu[48] 五 (five—shi {sui} 四 four—ho 合 meet—ii 乙 hook— / han 凡 general)—names of nine different notes. [90v]

Any educated Chinese of today can read music written / in these times, and know by tradition how to sing it. Of / course the tradition may be different from the original one. / This notation is especially the notation used now for / the strings of Chinese musical instruments. The notation is not any / more numerically accurate than is the notation of No, / and has to be supplemented by tradition. [88v–90v]>

Notes

THE RIVER MERCHANT'S WIFE: A LETTER (100–4235:127v–135r, MF 3389; Pound's #24; *TSSC* 3:12b–13a; *LTBQJ* 1:256; 長干行 [Ballad of Changgan]), by Li Bo. Pentasyllabic old-style verse (*wuyan gushi* 五言古詩) in the Music Bureau style (*yuefu* 樂府). With Mori & Ariga. Pound revised this translation before reprinting it in his essay "Chinese Poetry" published in 1918 in the journal *To-day*. (See this volume.) Lines from the revision that vary from those in *Cathay* are given underneath in italics. In another notebook, Fenollosa transcribed an earlier translation by W. A. P. Martin (see note 49), which changes the speaker into a war bride, whereas Pound follows Mori's commentaries identifying her as the wife of a merchant. Li Bo's poem is the first of a pair in the same voice on the same theme, but Fenollosa's notebooks contain only this one.

1. ***gafu no uchi*:** (Jap.) 樂府の内, "among the *yuefu* 樂府" (Music Bureau–style verses). See Mori's final commentary here and at the start of "The River Song." For other examples of the genre, see "The Jewel Stairs' Grievance," and "The Ballad of the Mulberry Road."

2. ***regular 5*:** A note on the "pentasyllabic" meter of the *yuefu* verse. The poem is based on one of the old standard musical themes, on which other contemporary versions were also patterned, as Mori

mentions, but none as long, rich, or interesting as Li Bo's. The most notable of them are two lyrics by Cui Hao 崔顥 (c. 704–754) collected in the famous 18th-century anthology *Tangshi sanbai shou* 唐詩三百首 (*Three Hundred Tang Poems*), but they are both quatrains.

3. ***ko* = *uta*:** *xing* [ko] 行 (ballad) = *uta ge* [uta] 歌 (song).

4. ***long—mt. side*:** a slightly incorrect gloss on the characters in the name of the town which means "Long Valley": *chang* 長 (long); *gan* 干 (riverbank, shore; valley).

5. ***3 dynasties, or 6 Kingdoms*:** These are normally referred to in English as the Six Dynasties (220–589) and Three Kingdoms: the Jin dynasty (265–420), and the Northern and Southern dynasties (317–589).

6. ***jekko*:** for (Jap.) *zekku* 絶句, i.e., *jueju* 絕句 (quatrain), literally "cut-off lines," or "curtailed verse"—the dense poetic form in two couplets that became extremely popular in the Tang dynasty, whose ideal was to be suggestive of a richness of meaning beyond its final line. Very roughly, a sort of Chinese *tanka* 短歌. For examples, see "Light rain is on the light dust" and "Separation on the River Kiang."

7. ***cut straight across my forehead*:** Noel Stock reports that Pound had initially planned to use the Americanism "bangs," but was opposed by his wife Dorothy who proposed the English equivalent "fringe." Quoted in Harry Gilonis, "The Inventor of Cathays," *Make It New* 3, no. 3 (December 2016): 12–17, at 16. Pound concocted a calque instead; see next note.

8. ***break / flowers // breaking flower branches*:** *zhehua* 折花 (pick flowers). Both gloss and paraphrase give a calque—an overly literal translation—for *zhe* 折 (to break), whereas the phrase is simply a poetic idiom for picking flowers as we also see it in a pentasyllabic quatrain called "Spring Thoughts" (春意) by Li Bo's friend Meng Haoran: "She picks a flower, but for whom will she leave it?" (折花將遺誰). Pound's "pulling flowers" is one of many concocted calques in *Cathay*—an ordinary phrase rendered in an unidiomatic way as if it were an exotically literal translation. See "flowers to cut the heart" in "Poem by the Bridge at Ten-shin" (line 3).

9. ***bamboo stilts*:** for *zhu ma* [chikuba] 竹馬 (bamboo horse). The initial glosses are correct, suggesting a hobbyhorse, but Mori & Ariga were evidently misled when it came to the paraphrase by the specifically Japanese appropriation of the term as a compound for "bamboo stilts." Pound combined both meanings, thus inventing a uniquely Anglo-Sino-Japanese line.

10. ***seat*:** The word *chuang* [sho] 牀 (or 床) has vexed many modern readers and translators because the most common meaning of the word is "bed," whereas the word originally referred simply to some kind of raised platform to sit or lie upon, and the scene described here is obviously outdoors. Waley gives "trellis" but admits that it is "only a guess." Arthur Waley, "The Poet Li Po," *The Asiatic Review* 15, no. 44 (1919): 584–612, at 601. Mori & Ariga's "seat" may follow one glossing tradition which reads it as some other piece of furniture such as a folding stool, but Mori may also be thinking of another glossing tradition that identifies it as an abbreviation of *jingchuang* 井床 (well + bed), an old word for "well curb" or "well side," a protective wall or railing around a well (including one that could serve as a bench). The same word appears in this couplet from a ninth-century poem by Yan Qian 彦謙: "Fig vines hang upon my reading studio; / The parasol tree droops over the 'well-bed'" (薜荔垂書幌, 梧桐墜井床). If this is correct, the sense of the couplet here would be: "You came up riding on a bamboo horse, / Then circled the well curb tossing green plums." Since such a well would ideally be located in the courtyard of a house where a tree was customarily planted—often a fruit tree, such as a plum—the lines might imply movement from the front gate to the inner courtyard, even if they do not refer to a bedroom (yet). The "chair" as we know it was a relatively new import, first known as the *huchuang* 胡床 (lit. "barbarian bed"); see Fitzgerald. See also the last line of "The Beautiful Toilet."

11. ***blue*:** *qing* 青 (blue, green, or black). Probably green here. See note on line 1 of "The Beautiful Toilet."

12. ***My Lord you // you, My Lord*:** Note that what Pound first rendered as a calque for *jun* [kun] 君 in his first version of the poem was domesticated into an idiomatic phrase in his revision. Perhaps it sounded unnecessarily exotic even to him on a second reading.

13. ***sa{hu}* [shu]:** Evidently Mori initially misread *xiu* [shu] 羞 (bashful) as *cha* [sa] 差 (lacking) before correcting himself.

14. ***a youngster called Risei*:** *Weisheng* 尾生. The story recounted in the commentary appears in Sima Qian's 1st-century BCE *Shi Ji* 史記 (Records of the Grand Historian). Since the grammatical subject in this line is only implied, it is possible that the husband is the topic of the comparison with the young man in the allusion, as Waley gives it: "I thought you were like the man who clung to the bridge: / Not guessing I should climb 'Look-For-Husband Terrace'" (601; see note 10). But the reading is far from certain, and all three possible subjects (*I*, *you*, and *we*) have their own logic: (1) Mori's *I* never deserved this; (2) Waley's *you* betrayed me; and the alternative (3) how did *we* end up like this?

15. ***inept*:** graphically ambiguous, possibly "hateful."

16. ***Why should*:** A textual variant for the interrogative *qi* [ki]豈 reads *chi* 恥 (shame, disgrace), which would change the sentence into an exclamation: "What a humiliation to ascend the 'Gazing Out for Husbands Terrace'!" The sense of the line here is: "How could I ever have imagined that I might someday have to climb. . . ?"

17. ***Bofutai*:** *Wangfutai* 望夫臺 (Gazing Out for Husbands Terrace), as in the poem. As this annotation makes clear, the name is meant to suggest a faithful wife anxiously watching for her husband's return, not the possibility of seeking a new husband in the future, as some translators have imagined.

18. ***{both yen + yo . . . foaming of water passing over hidden rocks}*:** *Yan* 灩 certainly has this sense, originally with an emphasis on the water's sparkle or shine, but the sense of *yu* 澦 is uncertain aside from its use in this place name.

19. ***Shoku*:** *Shu* 蜀, an ancient designation for the area of Sichuan Province. See "Leave-Taking Near Shoku."

20. ***Yenyo tai at Kuto*:** *Yanyudui* 灩澦堆 at *Qu Tang* 瞿塘, a towering stone some twelve stories high not far from the mouth of Qu Tang Gorge in Sichuan Province, which was notorious for creating whirling eddies that endangered vessels. It was still considered a hazard in 1958 when it was destroyed by dynamite to facilitate navigation in the gorge. Since the gloss "rock" appears a little to the left of "tai," Pound seems to have misread it as the gloss for the last syllable of "Yen-yo," so that the two names "Kuto" and "Yenyo" are incorrectly split as "Ku-to-Yen," dropping the final "yo."

21. ***Sankio*:** *Sanxia* 三峽 (Three Gorges).

22. ***Sanpa*:** See note 38.

23. ***not / must / touch*:** *chu* 觸 (have contact with; collide with). The last three words of this line allude to an ancient song about Yanyu Rock in which its shape is compared to a series of objects of decreasing size (elephant, cow, horse, turban, tortoise, terrapin), each one of which rhymes with a word of advice to potential river travelers, e.g., "When Yanyu Rock looks like a cow / in Qu Tang gorge, you better leave now" (灩澦大如牛，瞿塘不可留). That's the spirit of it, anyway. The line alluded to literally means: "When Yanyu is as big as a turban, / Qu Tang must not be 'touched'" (灩澦大如襆，瞿塘不可觸). The references to size are obviously figurative and relative (see note above). The final line of the ditty, after all the warnings, reads: "When Yanyu's as big as a terrapin, / Boats in the Qu Tang will come to an end" (灩澦大如鱉，瞿塘行舟絕). The allusion in this poem undoubtedly hints at the tragic ending of that song without recreating its folksy tone.

24. ***May*:** It is often impossible to distinguish the capital "M" from lowercase "m" in Fenollosa's hand, making the word "May" difficult to recognize as the name of a month here, which may have contributed to Pound's reading of *wuyue* 五月 (the fifth month) as "five months." As usual, Pound followed the gloss ("5 / month") rather than the paraphrase or commentary. The lunar year may begin as late as the end of February and no earlier than late January, so "fifth month" actually corresponds more closely to June or July in the Gregorian calendar than to "May."

25. ***sorrowful*:** There is a textual variant for *ai* [ai] 哀 (sorrow) which reads *ming* [mei] 鳴 (crying of an animal): "The voices of the monkeys *cry* up to the heavens." Mori seems initially to have read the latter, then substituted the former, which fits the rhyme. See the final line of "Taking Leave of a Friend."

26. ***footstep*:** *ji* 跡 (footprint).

27. ***late / reluctant*:** Consistent with their *kundoku*-inspired pedagogy, apparently Mori & Ariga initially glossed *chi* 遲 as "late" but then refined it in the paraphrase to "reluctant," after which Fenollosa added the new meaning to the gloss. Since the character 遲 may be read as either *chi* (to delay reluctantly) or *zhi* (to wait expectantly) the first-time reader may wonder whether it refers to the wife pacing back and forth in expectation of the husband's return or to the husband pacing back and forth before his departure, but the following lines settle the question in favor of the latter reading. A textual variant also reads *jiu* 舊 (old), which is less ambiguous and less interesting.

28. ***in front of our gate:*** A poignant echo of exactly the same phrase in line 2 (*men qian* [mon zen] 門前). Pound echoes it so lightly (in the next line) that one wonders whether he made the connection.

29. **綠 / *rioku* / *green*:** A textual variant reads *cang* 蒼 (green, blue), which is used with about the same frequency to describe moss in Tang poetry.

30. 蝴 ***{male}*** / 蝶 ***{female}*:** This is not a distinction in the Chinese lexical tradition, but seems to reflect a desire to find discrete meanings for the individual characters in what is an indivisible binomial word, apparently on the model of the male and female phoenixes in *fenghuang* 鳳凰 (see line 1 of "The City of Choan"). It is the very example George Kennedy uses for his debunking of the "monosyllabic myth" of Chinese.

31. ***rai* / *{Ko}* / *yellow*:** *LTBQJ* gives *lai* [rai] 來 (come)—"Butterflies come in the eighth month"—but *TSSC* gives *huang* [ko] 黃 (yellow), which is defended by the famous 18th-century commentator Wang Qi 王琦. Fenollosa's correction of "rai" to "ko" suggests that Mori first read aloud the variant from memory, then immediately corrected himself following *TSSC*. Both rhymes are in play.

32. ***August*:** The reference is to the lunar year, so *bayue* 八月 (eighth month) corresponds more closely to September or October—much more autumnal than what "August" suggests.

33. ***Eki*:** *yi* 易, i.e., the *Yijing* 易經 (Book of Changes).

34. ***mind*:** *Xin* [shin] 心 can mean either "mind" (as in the gloss) or "heart" (as in the paraphrase), or even some combination of the two, as it is technically translated in some philosophical texts ("heart-mind"). The trouble arises only in translation. Mori & Ariga consistently use "mind" as a gloss.

35. ***They hurt me, I grow older*:** The paraphrase suggests that the "this" (*ci* 此) she feels is "absence" in the abstract, but the antecedent is more concretely the sight of the autumn butterflies in pairs (and perhaps the overgrown moss and fallen leaves before that), through which readers understand the rest: absence, resentment, unsatisfied desires, fading youth. Pound's translation is not only arresting, but is just as moving as the original, all changes being made for its intended readers. It is one of the finest moments of translation in *Cathay*. The second half of Pound's line translates the second half of the following line, thus collapsing two lines into one; his revision separates them again.

36. ***gradually*:** This word is a bit of a puzzle, but Mori is probably right that *zuo* [za] 坐 here does not mean "sit" or "kneel" as it commonly does, but rather has one of its alternative meanings in classical

usage such as "therefore," "vainly," or "deeply"—any one of which would make sense in this context, but probably the last best of all. Mori & Ariga's paraphrase ("the deeper I mourn") corrects the initial gloss ("gradually / lament"). The sense of the couplet is probably: "Feeling all this wounds my heart; / In my deep anxiety [坐愁], my 'rosy cheeks' have aged." And yet, for all that, it is not impossible that it simply means: "I *sit* worrying, and my ruddy face ages." Ambiguity is part of the beauty of classical verse, and uncertainty is often inevitable. In another poem, Li Bo seems to pun on the various senses of *zuo* 坐 (either "to sit," or "deeply" or "vainly") by placing the word in opposition to *xing* 行 (walking) after this metaphor for an unanswered letter: "The golden vase drops into the well with no news in response; / It makes me walk around sighing, then [坐思] . . . *sit* longing" [or long *deeply* or *in vain*]" (《寄遠》: 金瓶落井無消息, 令人行歎複坐思). In fact, the pun is an allusion to a poem by Bao Zhao 鮑照 (414–466), who had used it three centuries earlier with the very combination (坐愁) found in "The River Merchant's Wife": "How can I pace sighing and then 'sit' worrying [or 'deeply worry']" (《擬行路難》: 安能行嘆復坐愁). Du Fu echoes Li Bo in the last line of a well-known poem, *Dui xue* 對雪 (On Snow), but he notably inverts the term (愁坐) in what may be a set phrase: "News from many provinces is cut off; / Worrying, I sit here writing characters in the air" (數州消息斷, 愁坐正書空). See Steve Bradbury's discussion of the translations by Kenneth Rexroth and David Hinton along with his incisive comments on *Cathay*; Steve Bradbury, "On the Cathay Tour," *Translation Review* 66 (2003): 39–52, at 46–49. Of course, Pound cuts the phrase altogether, but he achieves a comparable pathos whose power lies in the disarming simplicity of what remains. See the last line of "The City of Choan." All of this helps remind us that comparing a translation (or even a crib) to the "original meaning" of a medieval Chinese poem is often a Quixotic task.

37. ***lament*:** *Chou* [shu] 愁, the emotions of worry, anxiety, and grief. It is the only word for any kind of emotion that appears among the most frequently used words in Donald Sturgeon's stunning "word cloud" for the *Quan Tangshi* 全唐詩 (Complete Tang Poetry) anthology, which is a must-see (http: // ctext.org / media.pl?if=gb&id=109).

38. ***whirls*:** The *san ba* 三巴 were three regions called Bajun 巴郡 (Ba County), Badong 巴東 (Ba East), and Baxi 巴西 (Ba West), based on the name of an ancient state formerly located in the eastern part of modern Sichuan province. Mori & Ariga's reading of "eddy" for *ba* 巴 is influenced by the traditional Japanese etymology of the character as a pictograph of swirling water, as in the term *manjidomoe* 卍巴 (falling in swirls), whereas the two-thousand-year-old *Shanhaijing* 山海經 (Classic of the Mountains and Seas) derives the character from the pictograph of some kind of elephant-eating snake (as Gaudier-Brzeska could surely have told you). The Three Ba regions are not narrows, nor do they comprise a single spot on the Yangzi River. Moreover, *xia* 下 (descend) may mean "depart from," so the sense of the line is probably: "When you leave the Sanba regions. . . ." In other words, the merchant's wife is referring to a large area literally a thousand miles from Changgan where her husband is trading, and she wants to be notified when he sets off for home. This line is a good example of how specific the influence of a Japanese critical framework can sometimes be to the "distant collaboration" of Pound's work.

39. ***where waters whirl*:** After this, another line in the manuscript reads "like" plus what appears to be a place name or proper name beginning with "T" (but not Tokushima), which is illegibly crossed out.

40. ***sooner or later*:** *zaowan* 早晚 does have this sense, but it can also mean "when" or "whenever" (in the future). Note how the insertion of Mori & Ariga's "as far as" changes the meaning of the paraphrase. Pound's line gives most readers the impression that the wife is willing to come only so far, whereas the Chinese suggests that she will travel as far as anyone could imagine, "not saying {caring} that the way be far" (line 29). See note 42 on "Chofusha."

41. ***river Kiang*:** Pound takes "Kiang" from "Yangsze Kiang" in the gloss, but seems not to have realized that it is not the name of a river, but the word "river" itself at the end of the name "Yangzi River" (*Yangzi jiang* 揚子江). Pound made a similar mistake in "Separation on the River Kiang," suggesting that he thought there was a river in China called "Kiang."

42. ***Chofusha. // (the port just this side of Sampa.)*:** Meeting her husband at Changfengsha [Chofusha] 長風沙 would require travelling over 200 miles from Changgan. That's a long way, to be sure, but it's only one fifth of the distance to Sanba, which the parenthetical comment misleadingly suggests is much closer to Changfengsha. Li Bo visited Changfengsha at least twice during his life, and he surely knew that it was almost as notorious as Yanyu Rock for its dangerous passage. The final lines in the wife's voice therefore probably hold a dramatic irony about the tragic fate of the long-absent husband.

Compare Pound's ending with the jaunty wartime adaptation in rhyming trimeters by W. A. P. Martin in his *The Lore of Cathay or, the Intellect of China* (1901), which Fenollosa had transcribed in whole (MF 3385:52–3):

A Soldier's Wife to Her Husband

"'Twas many a year ago—
How I recall the day!—
When you, my own true love,
Came first with me to play.

"A little child was I,
My head a mass of curls;
I gathered daisies sweet,
Along with other girls.

"You rode a bamboo horse,
And deemed yourself a knight—
With paper helm and shield
And wooden sword bedight.

"Thus we together grew,
And we together played—
Yourself a giddy boy,
And I a thoughtless maid.

"At fourteen I was wed,
And if one called my name
As quick as lightning flash
The crimson blushes came.

"'Twas not till we had passed
A year of married life,
My heart was knit to yours
In joy to be your wife.

"Another year, alas!
And you had joined your chief
While I was left at home
In solitary grief.

"When victory crowns your arms,
And I your triumph learn,
What bliss for me to fly
To welcome your return!"

Comparatists should also see the later versions by Arthur Waley (601–602; see note 10), and by Florence Ayscough and Amy Lowell in *Fir-Flower Tablets* [松花箋]: *Poems Translated from the Chinese* (Boston: Houghton Mifflin, 1921), 28–29.

43. ***Gafu*: *yuefu* 樂府** (Music Bureau). This description of Music Bureau–style verse appears several pages earlier in the same notebook as a headnote to the section in which this poem appears. A year later, in June 1901, during one of Mori's lectures on the evolution of Chinese poetry, he was describing the work of the Han-dynasty Music Bureau in establishing poetic forms when he explained that the genre of "Kosui-Kioku" (*guchui qu* 鼓吹曲 drum-and-pipe melodies) used "drums," "cymbals" (*zheng* 鉦), and the "mouth organ" (*xiao* 簫). Some years after *Cathay*, when Pound was rereading the manuscripts, he made a marginal jotting (not with his red pencil, but with a black pen he used much later) likening that form of musical poetry to jazz (100–4225:113).

44. ***Kofu*: *gufeng* 古風** (ancient airs).

45. ***Kan*: Han 漢** dynasty (206 BCE–220 CE).

46. ***So*: Song 宋** dynasty (960–1279 CE).

47. ***Nō*: 能** (Noh), traditional Japanese musical drama.

48. ***these 4 give the title to the method . . . {5} more fu*: *Pu*** [fu] 譜 is a tone in the musical notation system which Mori is describing known as *gongchepu* [kōsekifu] 工尺譜.

The Jewel Stairs' Grievance

next. Gafu[1]

[玉	階	怨]
Gioku	Kai	Yen
Jewel	stairs	grievance
	ladder	grief, slightly tinged with hatred, resent.

[The Jewel Stairs' Grievance]

[1] [玉 階 生 白 露]

Gioku	Kai	sei	baku	ro
jewel[2]	steps	grow	white	dew

The jewel stairs have already become white with dew.
(dew was thought to grow on things)
[The jewelled steps are already quite white with dew,]

[2] [夜 久 侵 羅 襪]

Ya	Kiu	~~shun~~{in}	ra	betsu
night	long	permeate	transparent	stocking
		attack	gauze[3]	

Far gone in the night, the dew[4] has come up to my / gauze sock.
[It is so late that the dew soaks my gauze stockings,]

[3] [卻 下 水 晶 簾]

Kiaku	ka	sui	sho	ren
let ~~down~~	down[5]	water	crystal	sudare[6]
		crystal		

So I let down the crystal curtain
[And I let down the crystal curtain]

	adj.	adj			
[4]	[玲	瓏	望	秋	月]
	Rei	ro	bo	shu	getsu
	transparent	clear[7]	look at	autumn	moon

And still look on the bright moon shining beyond.
[And watch the moon through the clear autumn.][8]

end.

<Gioku kai[9] means here—a place where court ladies are / living, one of the imperial mistresses. The subject of the poem is that / one of them was waiting in vain for the lord to come. The beauty of / the poem lies in not a single character being used to express / the idea of waiting + resenting; yet the poem is full of ~~them.~~ / the idea. This is how. Thinking that the lord will come, she / was coming out to meet him at the entrance, a flight of / steps ornamented with jewels. She was standing there till / the very dewiness of night wets her stockings. She lets down / her curtain already despairing of his coming. And yet she / can see the moon shining so brightly outside, and had to think / of the possibility of the lord's still coming, because it is so fine a / night; and so passes the whole night awake. [146v]>

[NOTE.—Jewel stairs, therefore a palace. Grievance, therefore there is something to complain of. Gauze stockings, therefore a court lady, not a servant who complains. Clear autumn, therefore he has no excuse on account of weather. Also she has come early, for the dew has not merely whitened the stairs, but has soaked her stockings. The poem is especially prized because she utters no direct reproach.][10]

Notes

THE JEWEL STAIRS' GRIEVANCE (100–4235, MF 3389:146v–147r, Pound's #27; *TSSC* 4:5a; *LTBQJ* 1:293; 玉階怨 [Resentment on the Jade Steps]), by Li Bo. With Mori & Ariga, February 9, 1900. This *yuefu* 樂府 (Music Bureau–style verse) is based on one of the ancient topics for folk tunes, the "palace complaint" (*gong yuan* 宮怨), and more particularly on a highly regarded exemplar by Xie Tiao 謝朓 (464–499) with the same title, to which Li Bo's poem alludes (see last note). Pound discusses this poem in his two-part essay "Chinese Poetry" (see this edition), which dilates on his final note here. Pound undoubtedly read the English translation by Herbert Giles in his *Chinese Poetry in English Verse* (1898), which is a good example of the kind of pat versification that Pound was trying to blast out of favor forever:

FROM THE PALACE

Cold dews of night the terrace crown,
And soak my stockings and my gown;
I'll step behind
The crystal blind,
And watch the autumn moon sink down. (72)

Compare this from Judith Gautier's *Le livre de jade* (1867):

L'ESCALIER DE JADE

Selon Li-Taï-Pé

Sous la douce clarté de la pleine Lune, l'Impératrice remonte son escalier de jade, tout brillant de rosée.
Le bas de la robe baise doucement le bord des marches; le satin blanc et le jade se resemblent.
Le clair de Lune a envahi l'appartement de l'Impératrice; en passant la porte, elle est tout éblouie;
Et, sur le parquet de bois pâle, on dirait une ronde d'étoiles. (47–48)

[Under the soft brightness of the full moon, the Empress reascends her jade staircase shining with dew. / The hem of her dress softly kisses the edge of the steps; the white satin and the jade look alike. / The light of the Moon has overrun the Empress's chamber; as she passes through the door, she is completely dazzled; / And on the pale wood of the parquet, it looks like a dance of stars.]

Gautier elaborated on her translation for the 1902 reprinting of *Le livre de jade*, as:

L'ESCALIER DE JADE

Li-Taï-Pé 李太白

L'escalier de Jade est tout scintillant de rosée.
Lentement, par cette longue nuit, la souveraine le remonte; laissant la gaze de ses bas et la traîne du vêtement royal, se mouiller, aux gouttes brillantes.
Sur le seuil du pavillon, éblouie, elle s'arrête, puis baisse le store de cristal, qui tombe, comme une cascade, sous laquelle on voit le soleil.
Et, tandis que s'apaise le clair cliquetis, triste et longuement rêveuse, elle regarde, à travers les perles, briller la lune d'automne. (103)

[The Jade staircase is all sparkling with dew. / Slowly, in this long night, the sovereign reascends it, letting the gauze of her stockings and the train of her royal garment become wet with the shining drops. / On the threshold of the pavilion, dazzled, she stops, then lowers the crystal blind, which falls like a waterfall through which one sees the sun. / And, as the clear clinking settles, this dreamer gazes sad and long through the pearls at the shining of the autumn moon.]

For more on Gautier, see the notes to line A12 of "The River Song."

1. ***Gafu*: *yuefu*** 樂府 (Music Bureau). For more on the genre, see the notes to "The River Merchant's Wife."

2. ***Jewels*:** *yu* [gioku] 玉 (jade). *Yujie* 玉階 (jade steps) refers to the imperial palace even though the stone was marble, not jade. See note to line A2 of "The River Song." Mori & Ariga's gloss and paraphrase are both influenced by the meaning of the word in Japanese.

3. ***transparent / gauze*:** *luo* [ra] 羅 (silk).

4. ***the dew*:** It makes obvious sense to read *ye jiu* [ya kiu] 夜久 (night long) adverbially, as Mori does ("Far gone in the night"), and to let *bai lu* [baku ro] 白露 (white dew) pivot from object in the first line to subject in the next (as is quite common); but there is at least a grammatical possibility that the subject of *qin* [shin] 侵 (invade) is the night itself, which carries the dew with it. The slight ambiguity is lovely. The general sense would be the same.

5. ***let / down*:** The general sense here of "letting down" (the crystal curtains) is clear enough, but commentators have puzzled over whether to read these two characters separately or as a compound. If parsed separately, *que* [kiaku] 卻(却) may suggest "resisting," "refusing," "holding back," "pulling back," or "retreating"; and some have even imagined that the speaker is physically "retreating" inside the building, and then "lowering" (*xia* [ka] 下) the curtains, but a more abstract sense seems more likely. Insofar as the word can also mean "but," "yet," or "still," the sense might be: "And yet, after all of that, still I lower the curtains." The point is that the first word seems to mark a strong logical or sequential break (including even the possibility of "and then"). If taken together as a compound, however, *quexia* 卻下 means "descend" or "lower" (an established usage in the period), which comes closest to the glosses.

6. ***sudare*:** Japanese *kun*-reading for *lian* [ren] 簾 (bamboo screen).

7. ***transparent / clear*:** The Xiao edition gives the characters *linglong* 朧朧 with the "moon" (月) radical at left, but *TSSC* (and most modern editions) give *linglong* 玲瓏 with the "jade" (玉) radical at left. Originally, the variants seem to have suggested "the glow of the moon" (especially when newly risen) or "the clinking of jade" (especially from pendants), respectively, but they have long been used interchangeably and seem to share both meanings. In the latter sense, the characters are thought to be onomatopoeic, as also with the inverted form, *longling* 瓏玲. As for the former sense, the Kangxi Dictionary makes the association with the moon explicit (朧朧月光也). Most commentators assume that *linglong* describes the moonlight in this poem, but the double meanings of the term seem to pivot beautifully between the clinking sound of the crystal curtains and the glow of the rising moon seen through them. The glosses of the individual characters make little sense since these characters are never used individually, and they mean neither "transparent" nor "clear." They are probably the result of backward extrapolation, given the necessity of glossing each character for Fenollosa's lesson, perhaps also as a result of the *kundoku*-inspired reading method. See "male" and "female" in line 23 of "The River Merchant's Wife."

8. ***through the clear autumn*:** Thus Pound compares "autumn" to the crystal blind (the thing through which she views the moon), whereas *qiu* [shu] 秋 (autumn) is a modifier in the sense of "autumnal moon" or "autumn moon."

9. ***Gioku kai*:** *yu jie* 玉階, the jade stairs of the title.

10. ***she utters no direct reproach*:** This famous note of praise originated in a Yuan-dynasty commentary by Xiao Shiyun 蕭士贇 himself, and is quoted in *TSSC*: "There is not a single character expressing resentment, yet we see the idea of hidden resentment between the lines" (literally, "outside the language": 無一字言怨，而隱然幽怨之意見於言外). Qianlong echoes the same criticism in his own commentary: "He ingeniously conveys in writing her hidden feelings without using the word for it" (妙寫幽情于無字得之). Of course, the title of the poem gives a helpful clue to those hidden feelings, but it should be noted that, in contrast with Li Bo's version, Xie Tiao's earlier poem with the same title does explicitly mention "missing" or "longing for" (*si* 思) the beloved:

In the palace at evening, I lower the beaded curtains.
Glowworms fly about, then come to rest.
All the long night, I have been sewing silk clothes.
Will this missing you ever come to an end?
夕殿下珠簾，流螢飛复息。長夜縫羅衣，思君此何極。

I translate this little poem in the first person to parallel Pound's version, but it could just as easily be rendered with "she" as the subject since it contains no pronouns, and the word *jun* 君 in the last line could mean either "you" or "lord"—see "The River Merchant's Wife" where Pound combines both senses in the phrase "my Lord you," and also "Fan-Piece for Her Imperial Lord." In Li Bo's poem, however, the implied first-person speaker is understood by the conventions of the Tang reinvention of *yuefu* poetry.

Poem by the Bridge at Ten-Shin

15{6}th—Kofu[1]

<Purport of this poem is to criticize what / the courtiers of the town are doing— / drunken with glory, forgetful of future. / but it's beauty lies in the way in which R. / carries the readers thought gradually from / beautiful scenery of the town through reflections on / the changeableness of time, through what / one sees in the streets, what is going on in interior of houses, to what these very men are thinking.

[Poem by the Bridge at Ten-Shin][2]

[1] [天 津 三 月 時]

Ten	shin	san	getsu	ji
name of bridge in Rakuyo[3]— "Heaven ferry"		3rd	month March[4]	time

At Tenshin bridge in March time
[March come to the bridge head,]

[2] [千 門 桃 與 李]

Sen	mon	to	yŏ	ri
1000	gates	peaches	with	apricots

The 1000 gates {gates of mansions} have peaches + apricots—
[Peach boughs and apricot boughs hang over a thousand gates,][5]

[3] [朝 為 斷 腸 花]

Cho	i	dan	Cho	Ka
Morning	become	cut rend	intestine	flowers
		intense emotion		

In the morning they are unbearably beautiful flowers [80]
[At morning there are flowers to cut the heart,][6]

[4] [暮 逐 東 流 水]

bŏ	chiku	to	riu	sui
Evening	pursue drive on	East	flowing	water

But by evening they decay and follow the Eastern flowing water
[And evening drives them on the eastward-flowing waters.]

[5] [前 水 復 後 水]

Zen	sui	fuku	ko	sui
Fro~~mt~~{nt}	water	also[7]	behind	water

The front going water and hind going water / water in continual flow, mas{s} after mass,[8]
[Petals are on the gone waters and on the going,]

[6] [古 今 相 續 流]

Ko	Kon	sho	zoku	riu
old	new	mutually	connecting	flow

The past and present in continuous flow—[81]
[And on the back-swirling eddies,]

[7] [新[9] 人 非 舊 人]

Shin	jin	hi	Kiŭ	jin
New	man	are not	past	man

The men of today are not the men of the past
[But to-day's men are not the men of the old days,]

<In this description is contained idea of / change of fortune [80v]>

[8] [年 年 橋 上 遊]

Nen	nen	Kio	jo	yu
Year	year	bridge	on	play wander

(And yet) year after year, they wander on the same bridge // (scene does not change)
[Though they hang in the same way over the bridge-rail.]

<Now we pass to what one sees standing / on the bridge. [80v]>

[9] [雞 鳴 海 色 動]

Kei	mei	Kt{ai}	sh{o}ku	do
cock	crowing[10]	sea	color	move

(cock crowing: early morning)

In early dawn the color of the sky[11] moves [82]
[The sea's colour moves at the dawn]

[10] [謁 帝 羅 公 侯]

Etsu-	tei	ra	Ko	Ko
wait on	Emperor	stand in row	princes	dukes

In order to wait on the Emperor princes + earls ~~gath~~ {go about} in ranks
[And the princes still stand in rows, about the throne,]

[11] [月 落 西 上 陽]

Getsu	raku	sei	jo	yo
moon	falls (on)	Western	upper	yang

(Western yang: name of a gate in Rakuyo)

The moon has fallen behind the Western Yo mon gate[12]
[And the moon falls over the portals of Sei-go-yo,]

[12] [餘 輝 半 城 樓]

yo	Ki	han	jo	ro
Lingering	moonlight[13]	half	city wall	building on top of gate

And the lingering light is still seen on half of the / storied gate.[14] [83]
[And clings to the walls and the gate-top.]

<returning [82v]>

[13] [衣 冠 照 雲 日]

i	Kwan	sho	wun	jitsu
dress	hat	shine against	cloud	sun

(by and by they return) with the dresses + head coverings / glittering against cloud and sun
[With head-gear[15] glittering against the cloud and sun,]

[14] [朝 下 散 皇 州]
Cho Ka San Ko Shu
Court descending disperse imperial province
Capital

descending from court they disperse themselves throughout / the Capital—
[The lords go forth from the court, and into far borders.]

<description of these men [82v]>

[15] [鞍 馬 如 飛 龍]
Am ba jŏ hi rio
harnessed[16] horse like flying dragon

The horses they ride on, are like flying dragons [84]
[They ride upon dragon-like horses,]

[16] [黃 金 絡 馬 頭]
O gon raku bă to
yellow metal tied to[17] horse head

gold trappings encircled their horses' heads
[Upon horses with head-trappings of yellow-metal,[18]]

[17] [行 人 皆 辟 易]
Ko jin Kai heki eki
going men all go aside change
stand aside

The street men all stand aside (in amazement)
[And the streets make way for their passage.]

[18] [志 氣 横 嵩 丘]
Shi~~ki~~ ki o su Kiu
will mental lie high hill
state parallel name
aspect to

Their mental air is lofty as ~~young~~ yonder[19] Su hills.{(Near Rakuyo)} [85]
[Haughty their passing,]

<Now we come to their lives at home. [84v]>

[19] [入 門 上 高 堂]

Niu	mon	jo	Ko	do
entering	gate	ascend	high	hall

Entering the housegates[20] they go up into high halls
[Haughty their steps as they go into great banquets,]

<Then food served in urns [84v]>

[20] [列 鼎 錯 珍 羞]

retsu-	tei	saku	chin	shu
in row	urns[21]	(Contain) mixed	curious excellent	food

{there} the rows of urns have mixed rare dainties—
[To high halls and curious food,]

[21] [香 風 引 趙 舞]

Ko	fu	in	Cho	bu
fragrant	wind	draw	Cho (girls)	dance

(Which feasting goes on songs are sung + flutes are played)[22]
As the girls from Cho dance the fragrant wind / ₹ draws [86]
[To the perfumed air and girls dancing,][23]

[22] [清 管 隨 齊 謳]

Sei	Kwan	zui	Sei	O
Clear	flute	follow	Sei (girls)	song

As the Sei girls sing, the clear flute follows,
[To clear flutes and clear singing;]

[23] [七 十 紫 鴛 鴦]

Shichi	ju	shi	~~g~~{y}en	wo
Seven-	ty	purple	male duck	female duck

oshidori[24]

Seventy purple mandarin ducks
[To the dance of the seventy couples;]

<Quotation from old Kan song / on subject of the life of a rich man. // A long song, in which occurs the line // "The 72 mandarin ducks naturally make / a row" // here he uses this to raise the whole thought by this single fact. // Only a very rich man has so many in his gardens [85v]>[25]

[24] [雙 雙 戲 庭 幽]

so	so	~~getsu~~{gi}	tei	yu
double	double	frolic	garden	corners

in pairs + pairs, they frolic in corners of the gardens // (probably implies that men + women go off / in pairs) [87]
[To the mad chase through the gardens.]

[25] [行 樂 爭 晝 夜]

Ko	raku	so	chu	ya
exercising practicing	~~music~~ pleasure[26] in general	struggling force	day	night

In practise of pleasures the[y] force night into day.[27]

[26] [自 言 度 千 秋]

Ji	gen	do	sen	shu
self	say	pass over	1000	autumns

They themselves say that they will thus pass through / the 1000 autumns,
[And they think it will last a thousand autumns,
Unwearying autumns.]

<Now comes R's comment, // The usual expression is "deed accomplished" / and ones self retiring["], that is way of Heaven," Laotze // this is opposite" [86v]>[28]

[27] [功 成 身 不 退]

Ko	sei {(End)}[29]	shu{i}n	fu	tai
merit	accomplished	{body}	not	retiring—
deed		self		

The deed accomplished and the body not / retiring [88]

[28] [自 古 多 愆 尤]

Ji	Kŏ	ta	yen	yu
From	old time	many	errors	failures

{If so,} / Such life was from oldest days known to be full of / errors (theirs) + failures.[30]

[29] [黃 犬 空 歎 息]

Ko	Ken	Ku	tan	Se{o}ku
Yellow	dogs	vacant	sigh	inspiration
		useless	lament	

The yellow dog to no purport, lamenting
[For them the yellow dogs howl portents in vain,][31]

<refers to life of Rishi[32]—favorite of Shi[n] Kotei[33] / but did not retire with death of Emperor— // served his successor, was outwitted by his / rival, Choko,[34] and imputed with false crimes and / beheaded. On leaving his house for execution, he / pointed to his yellow dog, and said to his children— / "Pleasant were the days on which we hunted with / that dog—we can do so no more."[35] // All this is referred to. [87v]>

[30] [綠 珠 成 釁 讐]

rioku	shu	sei	Kin	shu
green	jewel	become	dissension	enemies
female name		produces		animosities

Riokushu[36] becomes the cause of dissensions / and hatred [89]
[And what are they compared to the lady Riokushu,
That was cause of hate!][37]

<Here another reference to Sekirin.[38] // A very rich statesman in time of Later Shin[39]— / who had a very beautiful concubine, called Riokushu. / ~~but the King (Emperor) his master~~ / but one of the princes[40] of this master wished to have her— / and, on S. refusing, the prince charged him with / false crime, and destroyed him. It is said that the / mistress on seeing the soldiers coming, ~~commit~~ / threw herself down and killed herself. [87v]>

[31] [何 如 鴟 夷 子]

Ka	jo	shi	i	shi
how	(is it)	wine	bottle	Mr.
	compared with	name of a philosopher, Hanrei[41]— phil. of the wine bottle[42]		

How are such things (these men are doing) compared / with what Shi-i-Shi has done.
[Who among them is a man like Han-rei

<Hanrei was rich, and after accomplishing / his deed, went away rowing no one knows where, / with his mistress[43] [88v]>

[32] [散 髮 棹 扁 舟]

Sam	patsu	to	hen	shu
untied	hair	~~row~~ {pole}[44]	flat	boat
			~~boat~~	

Who with untrimmed hair poled away his flat boat?
[Who departed alone with his mistress,]
[With her hair unbound,[45] and he his own skiffs-man!]

Notes

POEM BY THE BRIDGE AT TEN-SHIN (100–4235:79r–89r, MF 3389; Pound's #17 (renumbered from 16); *TSSC* 1:13b; *LTBQJ* 1:110; 古風五十九首其十八 [Fifty-Nine Ancient Airs, the Eighteenth]), by Li Bo. With Mori & Ariga, December 10, 1899. Pentasyllabic old-style verse (*wuyan gushi* 五言古詩). One in the series of Li Bo's fifty-nine "Old Airs" (*gufeng* 古風): for other poems in this series, see "Lament of the Frontier Guard," "South-Folk in Cold Country," "Ancient Wisdom, Rather Cosmic," and "Wine." See Victor Mair, *Four Introspective Poets* (Tempe: Center for Asian Studies, Arizona State University, 1987), for translations of the whole series. Pound dated the first page November 22, 1914, apparently when he finished the translation. This manuscript contains critical evidence for the two-stage tutorial process that Mori & Ariga used with Fenollosa which adapted the *kundoku* reading method for these lessons, at least for the two big notebooks of Li Bo's verse (100–4235–6): at line 15,

Fenollosa took up a new pencil in order to write the paraphrase, and he continues using it for the remaining paraphrases and verso comments, showing that all of the glosses had already been written out with the first pencil. In other words, Mori & Ariga first read aloud and glossed the literal meanings of individual characters, and only after having done so for the whole poem did they parse the syntax into intelligible paraphrases for each line, which sometimes required revising the glosses according to the context of the line and literary or historical allusions. Fenollosa would thus have had to leave sufficient space between the rows of glosses in which to add the paraphrases in the second pass. See Editor's Introduction.

1. ***Kofu*:** *gufeng* 古風 (Old Airs). There was evidently some confusion about its numbering. Fenollosa began writing the "5" in "15" then hastily corrected it to what appears to be a "6" by closing the bottom curve; but it is the 18th of the poems in Li Bo's series, and the 14th in the *TSSC*.

2. ***the Bridge at Ten-Shin*:** *tianjin* 天津 means "Heaven-Ford" or "Milky Way Crossing," so named because the Luo River (*Luoshui* 落水) which it crosses was anciently referred to as the Milky Way (*Tianhan* 天漢). Pound's invented title unfortunately seems to confuse the name of the bridge, Tianjin, located in Luoyang, with the famous city of the same name, a major urban center located five hundred miles to the northeast. (See next note.) The bridge was originally constructed at the turn of the seventh century as a series of barges linked with iron chains some three hundred feet long, but was rebuilt in the mid–seventh century as an impressive stone bridge that served as a meeting place as much as a ford, with sculpted railings and pillars, four towers at the corners, and a bustling marketplace in between. One of the towers at the bridgehead is recorded as containing a tavern. The bridge was demolished during the Yuan dynasty (1271–1368), but it must have still been quite a spectacle when Li Bo crossed it in the eighth century. (See "Exile's Letter," esp. lines 1–5.)

3. ***Rakuyo*:** Luoyang 洛陽, in Hebei Province, known as Dongdu 東都 (Eastern Capital) during the Tang dynasty. It was one of the great ancient capitals of China.

4. ***March*:** The lunar year may begin as late as the end of February and no earlier than late January, so *sanyue* 三月 (third month) corresponds more closely to April or May than to March in the Gregorian calendar, that is, the start of spring.

5. ***boughs hang over a thousand gates*:** Pound's phrase unfortunately evokes something like a waist-high garden gate instead of the high formal arch typical of Chinese architecture.

6. ***unbearably beautiful flowers / flowers to cut the heart*:** A nice example of Pound's half-foreignizing, half-domesticating method. For *duanchang* 斷腸 (literally "breaking intestines"), Pound recognizes the idiomatic equivalent of "intestines" as "heart," but then, instead of giving the fully idiomatic "heart breaking" or "gut wrenching" (or even "unbearably beautiful," as Mori & Ariga do), he draws "cut" from the gloss to create "flowers to cut the heart," as if the phrase were calqued from Chinese. Pound thus concocts a calque with just enough foreignized flavor that it tastes Chinese, but not so foreign that it reaches the intestines. (See also "break / flowers" in line 2 of "The River Merchant's Wife.") Lines 3 and 4 are parallel if "heart-breaking" and "East-flowing" are paired as two-character modifiers.

7. ***also*:** A textual variant reads *fei* 非 (is not), apparently anticipating line 7. The gloss may be right that *fu* 復 means "also"—or perhaps "again" as in the following "mass after mass"—but *fu* makes better sense as a verb here. Although it typically means "return" (and thus would make sense as "Upstream water *returns* as downstream water; / Past and present continuously flowing together"), nevertheless here it probably means "expel" (cf. 洪武正韻: 復， 除也), as Victor Mair translates it: "The water in front is pushed by the water behind." In any case, Pound adds petals to the line (see also "Ts'ai Chi'h") shifting the abstract analogy of time moving like water flowing under a bridge (which would sound trite) to the more concrete image of petals floating on the water and eddies.

8. ***mas{s} after mass*:** graphically ambiguous. It may read "wave{s} after wave" (since Fenollosa's initial *m*'s and *w*'s are often indistinguishable), but the idea of volumes of water moving along seems more suited to the sense here.

9. 新**:** A textual variant reads *jin* 今 (now; today). The sense is the same.

10. ***cock crowing*:** *Ji ming* 雞鳴 (The Cock Crows) is the name of a song. See the note on "old Kan song" after line 23.

11. ***sea color / color of the sky*:** Mori & Ariga's paraphrase is correct that *haise* 海色 (sea + color) means the color of the sky just before dawn (as explained in a famous 13th-century commentary by Yang Qixian 楊齊賢), but Pound calques the gloss instead. This is a good example of how Pound's failure to understand Mori's *kundoku*-inspired tutorial pedagogy occasionally led him astray. The character-by-character glosses are intended only as an initial survey of the building blocks of the poem, after which they are assembled into intelligible paraphrases.

12. ***The moon has fallen behind the Western Yo mon gate*:** *Shangyang* [jo / yo] is short for *Shangyang gong* 上陽宮 (literally, the Palace of Heavenly *Yang* Energy), which was a palace overlooking the Luo River in the southwest corner of the imperial city. Thus, the sense is: "The moon has set in the west behind Shangyang [Palace]" or "The moon has set to the west of Shangyang [Palace]." A textual variant for 西上陽 (west Shangyang) reads 上陽西 (Shangyang west)—i.e., "Moon | sets | Shangyang | west"—which hints at the latter sense. In any case the word "west" is not part of the name, nor is it a "gate." The image has one of two possibilities: (1) the moon disappears behind the palace (or the wall to the west of the palace), but still casts its light on the top half of the watchtowers; or (2) the moon sets completely, but its afterglow (in a world without light pollution) half-illuminates the watchtowers. The grand palace was built by Emperor Gaozong 高宗 in the mid–seventh century, and it was the place to which the Empress Dowager Wu Zetian 武則天 was removed in 705 for her final months of life after a coup returned her son (Emperor Zhongzong 中宗) to the throne. Pound picks up "gate" as "portals" and keeps "west" in the name, but reads Fenollosa's "jo" as "go." (Normally, the only difference between *g* and *j* in Fenollosa's hand is a dot.)

13. ***lingering moonlight*:** *yuhui* 餘輝 lit. "afterglow," but implicitly the moon's afterglow, from the previous line (as in the paraphrase).

14. ***storied gate*:** A confusing term in English for the watchtowers on the walled city. The gloss is clearer; Pound's "gate-top" is somewhat oblique.

15. ***head-gear*:** No hyphen in *Lustra*.

16. ***harnessed*:** *an* [Am] 鞍 (saddled).

17. ***tied to*:** *luo* [raku] 絡 (enveloping). See note on "old Kan song" after line 23.

18. ***yellow-metal*:** No hyphen in *Lustra*.

19. ***~~young~~ / yonder*:** Perhaps one of Fenollosa's mishearings of Ariga's English or simply a stumble on Ariga's part.

20. ***housegates*:** These two words run together in Fenollosa's hand closely resembling the word "banquets" because of the similarity of the *h* / *b* loops and the *g* / *q* descenders. A feast will be laid out in the next line, but in this one there are only "house gates" to be entered. The gloss reads "gate," and the verso comment reads: "Now we come to their lives at home." It is possible that Pound simply misread the word and never knew it. (R. Bush made the same mistake in his transcription, although he may have been back-influenced by Pound.) But it is also possible that Pound read it perfectly and made a deliberate aesthetic choice to change it: consider that he also transformed the glosses for the rest of the line "[上] ascend / [高] high / [棠] hall" into "haughty their steps," which is clearly no accident of misreading. A third possibility is that Pound initially misread "house gates" as "banquets" then realized his

mistake but decided to follow the inspired accident anyway—which actually seems to me very likely in a number of other places in the notebooks. In any case, this is a good example of how Pound's decisions were at least partly influenced by superficial qualities of the manuscripts, above and beyond their actual content.

21. ***urns*:** *ding* [tei] 鼎 (bronze tripods).

22. ***(Which feasting . . . flutes are played.)*:** This parenthetical comment is more relevant to the following line.

23. ***Lines 21 and 22***: These form a parallel couplet. The sense is: "The fragrant breeze guides the Zhao dance; / "The clear flute follows the Qi tune."

24. ***oshidori*:** The Japanese *kun*-reading of *yuanyang* 鴛鴦 (Mandarin ducks; devoted couples).

25. ***an old Kan song*:** This is but one of several allusions in this poem to an old Music Bureau song from the Han dynasty (206 BCE–220 CE) called *Ji ming* 雞鳴 (The Cock Crows) about an extravagantly wealthy man with forty-five brothers who visit him once every five days—all of whom suddenly "forget" him as soon as his fortune wanes. The title is quoted in line 9. The song describes the rich and powerful of Luoyang as they begin their day. The lords all have gates of gold, and carriages and halls of jade, but one man in particular has an especially grand estate: "Behind his house there is a square pond, / A pond with pairs of mandarin ducks; / Mandarin ducks numbering seventy two! / All spread out in lines and arrange themselves in rows" (舍後有方池，池中雙鴛鴦。鴛鴦七十二，羅列自成行). When his brothers come to pay their respects, they ride upon horses with head-trappings of yellow gold (黃金絡馬頭), exactly as Li Bo describes the lords of Luoyang in line 16. And even though the ducks in Luoyang run off to secret places together, that idea of *luolie* 羅列 (spreading out + lining up) is echoed when the lords of Luoyang array themselves (*luo* 羅) before the emperor in line 10, and the urns for the feasts are lined up (*lie* 列) in line 20.

26. ***~~music~~/pleasure*:** The character 樂 has two pronunciations with two meanings: either *yue* "music" or *le* "pleasure." Peter Boodberg hilariously proposes the translation "glee" which "happily straddles the two meanings": "Cedules from a Berkeley Workshop in Asiatic Philology (With a Postscript by S. H. Chen)" (Berkeley: Self-published, 1955), 1–39, at 6. The Japanese *on*-reading "raku" applies to both. The correction was evidently done immediately, suggesting that Mori instantly recognized the mistake.

27. ***force night into day*:** The sense is: "In the pursuit of pleasure, they strive night and day."

28. ***Laotze*:** The passage Mori quotes is the final line in section nine of the *Book of Laozi* 老子 otherwise known as the *Daodejing* 道德經 (The Classic of the Way and Virtue) (功遂身退，天之道也). See next note.

29. ***{(End)}*:** Possibly "{({E}and)}" where the *a* in "and" seems to have been changed with a stroke to read "End." This may have been a mishearing of Ariga's additional gloss on *cheng* [sei] 成 ("accomplished," i.e., ended) as if it were an implied "and" between the two clauses—or perhaps the other way around.

30. ***Line 28.*** Pound wrote a question mark with his blue pencil in the margin beside this line, suggesting perhaps that he left lines 27 and 28 untranslated because he found them incomprehensible. Hugh Kenner approved of his decision: "the distich, which as glossed and explained in the notebook is simply incomprehensible." Kenner, *The Pound Era* (Berkeley: University of California Press, 1971), 205. But the distich is incomprehensible only if the idea is genuinely unfamiliar. The sense of it is: "Not retiring modestly after accomplishing what is necessary / Has been the cause of so many faults and failings from the earliest times." The Daoist-Confucian ideal is to accomplish a great act of benefit to the state and

then to retire in humility rather than to continue pursuing a life of political ambition, wealth, power, and fame. See previous note.

31. ***howl portents*:** Pound apparently misread the hastily written "to no purport" as "howl portents" which is easy to surmise since Fenollosa has an initial riser on his *p* which makes the one in the middle of *purport* resemble the letter *t* (thus *purport* ⇒ *purtort* ⇒ *portent*). In the paraphrase, "to no purport" translates *kong* 空 (vacant / useless), but Pound seems to have matched up his "howl portents" with "lament" even though that leaves nothing in the paraphrase to correspond with the idea of a vain effort. As Mori's explanation makes clear, the dog's owner does the lamenting, not the dog. Kenner provides a rationale for Pound's choices on thematic and aesthetic grounds.

32. ***Rishi*:** Li Si 李斯 (284–208 BCE), style name Tonggu 通古. He was one of the most powerful and infamous advisors to any emperor in Chinese history, and his influence on Qin Shihuangdi 秦始皇帝 (260–210 BCE), the "First Emperor," was instrumental in the unification of China in 221 BCE as the Qin Empire.

33. ***Shi Kotei*:** Shihuangdi 始皇帝. See previous note.

34. ***Choko*:** Zhao Gao 趙高 (? – 207 BCE), one of the most notoriously corrupt eunuchs in Chinese history. Li Si, however, for his part, was not entirely innocent either.

35. ***On leaving his house . . . we can do so no more*:** This story appears in the Biography of Li Si in Sima Qian's *Records of the Grand Historian*: "I wish we could take that yellow hound out, as we used to do, to chase those wily rabbits at the Shangcai Park near the East Gate. But how will that be possible now?" (吾欲與若復牽黃犬，俱出上蔡東門逐狡兔。豈可得乎?)

36. ***Riokushu*:** 綠朱 Lüzhu (Green Pearl), as in the poem.

37. ***compared to the lady Riokushu*:** Pound seems to have misunderstood the point of this story to be the exemplary courage of Green Pearl (Lüzhu: "Riokushu") in killing herself on a point of honor, whereas the allusion is one of two examples of the faults and consequences of "not retiring," as described in the previous couplet: (1) Li Si ("Rishi"), despite his previous greatness, was executed along with his family because he continued to meddle in court politics; likewise, (2) Shi Xiulun ("Sekirin"; see the next note), despite his great wealth, was executed because he refused to let go of his favorite, who also lost her life. The sense of the allusive couplet is: "Think of the story of the yellow dog, and of how Li Si's lament was in vain; / Think of the story of Green Pearl, and of how she became a disaster for Shi Xiulun, his family, and herself." Pound invents a new logic in which the pleasure-seekers of Luoyang ought to have the heroic courage of Green Pearl, and in which yellow dogs howl out unheeded prophecies of their doom (a concocted calque). The final couplet of Li Bo's poem offers Fan Li ("Han-rei") as a contrasting example of "retiring" and "letting go" in the proper Daoist fashion, the opposite of Li Si and Shi Xiulun. See note to line 38. Qian (1995) claims that the phrase "That was cause of hate" is Pound's way of communicating that "Riokushu" was a "femme fatale," but the fact remains that Pound pairs her with "Han Rei" instead of recognizing that her story is on the wrong side of the Daoist maxim invoked in line 27. As always, my ultimate point is that Pound's version is simply not the same as the original: not "wrong," but not the same either.

38. ***Sekirin*:** Shi Xiulun 石季倫, the courtesy name of Shi Chong 石崇 (249–300).

39. ***Later Shin*:** Jin 晉 dynasty (265–420).

40. ***One of the princes*:** Sun Xiu 孫秀 (?–301 CE), style name Jun Zhong 俊忠.

41. ***Han-rei*:** Fan Li 范蠡 (fl. 5th c. BCE) gave away his vast wealth in favor of a life of freedom on a boat with his beautiful mistress. His ability to make money was so legendary that he became one of the Spirits of Wealth (*caishen* 財神).

42. ***wine bottle*:** *chiyi* 鴟夷 (wine container + utensil) is best understood as a compound word for a leather wine bag, which was notable for its ability to fold small when empty or to swell large when full, hence symbolic of easily accommodating oneself to different circumstances. He chose this nickname for himself, which in full was *Chiyi zipi* 鴟夷子皮 (Master Winebag Skin).

43. ***his mistress*:** Fan Li's mistress was Xishi 西施, one of the four great beauties of Chinese history. Zhuangzi uses her as an example of the relativity of beauty when fish flee into the depths at the sight of her, but the same story has also been refashioned in other allusions with the opposite sense, as if the fish were so stunned by her beauty that they stopped swimming and sank.

44. ***~~row~~/{pole}/~~boat~~*:** *TSSC*'s *zhao* 棹 is a variant form of 櫂. A textual variant reads *nong* 弄 (use; do). Fenollosa seems to have written down Ariga's "pole boat" as the correction for "row" before realizing that he did not need to repeat "boat."

45. ***untied hair . . . /With her hair unbound*:** Pound shifts the "untied hair" from Fan Li ("Hanrei") to his mistress, who is mentioned only in the verso comment. Informed readers like Mori would think of Fan Li's famous mistress as part of the happy future that awaits him, to be sure, but the untied hair here indicates a specifically masculine abandonment of the strict Confucian formality of office in favor of the Daoist ideal of a free life following the spirit of nature. Hugh Kenner guessed it was "to improve his incognito" (206; see note 30). But Pound's version seems to turn the end of the poem into an elopement, or perhaps figures the mistress as a sort of Tang bohemian. As with so many of Pound's alterations, it is impossible to know whether this was an inadvertent misreading, a conscious adaptation, or some combination of the two, perhaps in that order. Li Bo used the same allusion to Fan Li's untied hair in another poem, which also happens to be one Pound worked on in the notebooks, but apparently never finished translating to his satisfaction. In that poem, after lamenting life's inescapable sorrow, Li Bo ends with this couplet, identifying himself with Fan Li (101–4236: 94r):

[人	生	在	世	不	稱	意]
Jin	sei	zai	sei	fu	sho	i
human	life	in the	world	not	accord	will

So long as human life is in the world it cannot grow as it wills.

[明	朝	散	髮	弄	扁	舟]
Mei	cho	sam	hatsu	ro	hen	shu
tomorrow	morning	disbanding untying	hair	play with	flat	boat

Tomorrow morning I will untie my hair, and row out in a / flat boat.

The subject could be plural here ("let us all untie our hair . . ."), but the aspirational identification is the same. See also the back matter to *Cathay*, where Pound quotes the penultimate couplet of the same poem.

Lament of the Frontier Guard

<Dec. 19{0}th—'99

The theme of the poem is Genso Kotei.[1] / He made wars against neighboring barbarians. Nearest / was Toppan[2] (Thebetans probably) Every fortress / of theirs was destroyed but one called Seki hojo,[3] / which the Toppans were defending with great force. / Genso gave order to a general called Ochushi[4]— / to attack the place, but O. advised not to do it, / because the loss would be far greater than the gain. / Then G. gave order to Kajokan,[5] another general, / who gave the attack, reduced the place, but lost / almost all his army amounting to 360,000 men. // The poet regrets that by the will of a single man / so many lives had to be lost. // This must have been a very notorious fact at the / time, because it occurs twice in poems of Toshimi.[6] // The poet places himself on the top of Seki hojo, / and imagines he is looking around. [66v]>

[Lament of the Frontier Guard]

14th Kofu—12th of ours[7]

[1] [胡 關 饒 風 沙]

Kŏ	Kwan	gio	fu	shă
North barbarian,	gate	much	wind	sand

"{(Region around)} / Fort gate against barbarians abound in wind and sand—"
[By the North Gate, the wind blows full of sand,]

[2] [蕭 索 竟 終 古]

~~Shuku~~{Sho}-	saku	Kio	shu	Kŏ
Serene[8] ———— Lonely		finally till now	end	old

"Lonely from the beginning of time till now"
[Lonely from the beginning of time until now!]

[3] [木 落 秋 草 黄]

Moku	raku	shu	so	Kŏ
tree	fall	Autumn	grass	yellow

"The trees fall {drop leaves}, and autumn grasses are yellow" [68]
[Trees fall, the grass goes yellow with autumn.][9]

[4] [登 高 望 戎 虜]
To Kŏ bo ju riŏ
Ascend high lookout barbarous prisoner
Enemies' force

"Ascending on high and looking out ~~the~~ toward where / the barbarians lived"
[I climb the towers and towers
to watch out the barbarous land:]

<These two stanzas[10] are result of war [67v]>

[5] [荒 城 空 大 漠]
Ko- jo Ku Tai- baku
desolate castle[11] sky large desert
{vacant}[12]

"I see a ~~d~~ ruined fortress[13] in a {vast} blank desert"
[Desolate castle, the sky, the wide desert.]

[6] [邊 邑 無 遺 堵]
Hen yu mŭ i tŏ
Frontier village not left ~~behind~~ wall[14]

"The frontier villages have not even walls left" [69]
[There is no wall left to this village.]

<These two stanzas[15] refer to process / of devastation [68v]>

[7] [白 骨 横 千 霜]
Haku Kotsu O sen so
White bones lie thousand frost (years)

"The white bones lie there through a thousand frosts"
<These bones came not only from last war, / but from incessant wars from time of Kan [68v]>
[Bones white with a thousand frosts,]

[8] [嵯 峨 蔽 榛 莽]
Sa- ga hei shun bo
Steep- steep cover trees grass[16]

{(bones)} / "Making steep heaps, covered by thorny trees / and grass—"[17]
[High heaps, covered with trees and grass;]

[9] [借 問 誰 淩 虐]
Sa mon sui rio giaku
Suppose ask who devastate

"Let me ask {(speaking to himself)} who has caused this {cruel} devastation?" / [70]
[Who brought this to pass?]

[10] [天 驕 毒 威 武]
<Ten Kio doku i bu
heaven {active}[18] poisonous power military
horse influence force
barbarian kings[19]

<It is the barbarian Kings spreading the~~ir~~ poisonous / influence of their military power—[69v]>[20]

[11] [赫 怒 我 聖 皇]
Kaku dǒ ga sei Kǒ
burning[21] anger our sacred Emperor
{sage}
~~(Emperor~~[22]

So as to have caused our sage Emperor to burn with anger // (appears to praise Genso)
[Who has brought the flaming imperial anger?]

[12] [勞 師 事 鞮 鼓]

Ro	shi	ji	hei	Ko
giving work to letting serve[24]	army	make business of	drums[23]	~~trumpets~~ different kind of drum

resulting in his employment of forces—in devotion to / warfare.
<Poet here apologizes in words, but condemns in intent. [69v]>
**[Who has brought the army with drums and with kettle-drums?
Barbarous kings.]**

[13] [陽 和 變 殺 氣]

Yo	wa	hen	satsu-	Ki
Yang	mild	change	slaughtering	atmosphere
Spring		into	Autumn	

The balmy Spring changes suddenly into / slaughtering {blood thirsty} autumn" [71]
<This means that Kaigen[25] (30 years) first part of Genso's reign / was calm—suddenly—in period Tenho[26]—the whole world / was in turmoil—[69v]>
[A gracious spring, turned to blood-ravenous autumn,]

[14] [發 卒 騷 中 土]

Hatsu	sotsu	so	chu	do
send out	soldiers	disturb	middle	realm[27]

Sending out soldiers, thereby causing disturbance in the / Middle realm—
<Soldiers are sent to frontiers {to be sure} / but where taken from? // The people of the realm. [70v]>
[A turmoil of wars-men, spread over the middle kingdom,]

[15] [三 十 六 萬 人]

San	ju	roku	man	nin
360,000				men

Those 360,000 men—?[28]
No verb—only suggestion
[Three hundred and sixty thousand,]

[16] [哀 哀 涙 如 雨]
ai ai rui jo u
melancholy melancholy tears like rain

one is filled with sorrow, and tears run down / like rain [72]
[And sorrow, sorrow like rain.]

[17] [且 悲 就 行 役]
Sa hi ju Ko eki
End[29] regret follow go service
(light meaning) conscription

At both ends—the going out for service, and the / consequent lack of hands for agriculture—make one / regret—
[Sorrow to go, and sorrow, sorrow returning,]

[18] [安 得 營 農 圃]
An toku yei no ho
how can ~~we~~ occupy[30] with farm- yard

[Desolate, desolate fields,]

[19] [不 見 征 戍 兒]
Fu Ken sei ju ji
not see offensive defensive child
soldiers

without seeing—the soldiers—personally [73]
[And no children of warfare upon them,
No longer the men for offence and defence.][31]

[20] [豈 知 關 山 苦]

Ki	chi	Kwan	zan	Ku
~~Wh~~{How}	know	fortress gate	mountain	hardships

How can one know the hardship of the fortress Mt.? // (Emperor at palace can't know)
<Fortress Mt. thus explained // there is a song often sung on flute called / "The An of Kwanzan"[32] / which expresses the hardship of war [72v]>
[Ah, how shall you know the dreary sorrow at the North Gate,]

[21] [李 牧 今 不 在]

Ri- boku	Kin	fu	zai
name	now	not	exist

<Riboku is name of a general who was sent out / in olden times against barbarians, but who, / instead of trying to use brute force, knew how to / pacify them. Such men are not existing now. [72v]>
[With Rihoku's name forgotten,][33]

[22] [邊 人 飼 豺 虎]

Hen	jin	shi	sai	Ko
frontier	man	make food of nourish	wolves	tigers

"This is like giving frontier guards as food / for wolves and tigers (i.e. barbarians).
[And we guardsmen fed to the tigers.]
<This is first a faithful depicting of war, / but morally a comment on Genso's government, / the criticisms lying—where he apologizes, and / where he mentions absent soldiers. [72v]>

Notes

LAMENT OF THE FRONTIER GUARD (100–4235: 66v–73r, MF 3389; Pound's #15; *TSSC* 1:11b; *LTBQJ* 1:106; 古風五十九其十四 [Fifty-nine Ancient Airs, the Fourteenth]), by Li Bo. With Mori & Ariga. One in the series of Li Bo's Fifty-nine "Old Airs" (*gufeng* 古風); for other poems in this series, see "Poem by the Bridge at Ten-shin," "South-Folk in Cold Country," and "Ancient Wisdom Rather Cosmic." Fenollosa had studied this poem three years earlier with Hirai Kinza 平井金三 (1859–1916) in September 1896 [99–4220], which both Hugh Kenner and Wai-lim Yip mistook to be Pound's source, as they also did with "South-Folk in Cold Country." The gaffe led Yip to form fundamentally mistaken conclusions about Pound's supposedly almost supernatural ability to understand Chinese

originals he never saw. For a discussion of this misconception, see the Editor's Introduction. Pound wrote the date (November 21, 1914) in the upper right corner of the first page of this poem, presumably the day he translated it.

1. ***Genso Kotei*:** Xuanzong Huangdi 玄宗皇帝 (685–762), the Tang-dynasty emperor who reigned from 712 to 756, most of Li Bo's lifetime.

2. ***Toppan*:** *Tubo* 吐蕃, an ancient name for Tibet.

3. ***Seki hojo*:** *Shibaocheng* 石堡城, an ancient Tibetan fortress located not far from *Qinghai hu* 青海湖 (Blue Ocean Lake).

4. ***Ochushi*:** Wang Zongsi 王忠嗣 (706–749).

5. ***Kanjokan*:** Geshu Han 哥舒翰 (?–757 CE).

6. ***Toshimi*:** Du Zimei 杜子美, the courtesy name of Du Fu 杜甫 (712–770), a slightly younger contemporary of Li Bo's considered by many to China's greatest poet.

7. ***14th Kofu—12th of ours*:** *gufeng* 古風 (ancient airs). See the headnote. It is the fourteenth poem in the original series of fifty-nine, but the twelfth poem in *TSSC*, selected and annotated by Emperor Qianlong 乾隆 (1711–1799). The anecdote on the verso leaf recounted by Mori appears in *TSSC* (reprinted from Xiao), which also mentions that the Tibetans held the city with only several hundred men. Pound would probably also have been interested to learn that Qianlong in his own commentary observes that the poem (as he puts it) uses language to the utmost to recreate the misery at the border fortresses and plunges readers into the events of the time, making every word deeply painful (此詩極言邊塞之慘。中間直入時事。字字沉痛).

8. ***Serene*:** *xiaosuo* [Sho-saku] 蕭索 (desolate, forlorn, lifeless; cold, windy, and lonely). "Lonely" is the better gloss, as the paraphrase confirms. Wai-lim Yip is right that Hirai did not recognize this as a compound, but Pound was using this crib by Mori, not Hirai's. Wai-lim Yip, *Ezra Pound's Cathay* (Princeton: Princeton University Press, 1969), 85.

9. ***Trees fall*:** As usual, Pound calques the glosses for a foreignizing effect instead of following Mori & Ariga's paraphrase that the trees (rather boringly) "drop leaves."

10. ***stanzas*:** lines.

11. ***castle*:** 城 (walls; walled city; fortified town; fortress), perhaps even in the plural in reference to the widespread destruction visible from the imagined vantage point.

12. ***sky/{vacant}*:** *Kong* [ku] 空 can mean either, but here it has the latter sense. Mori & Ariga's paraphrase is thus correct, but as usual Pound chooses the gloss instead (and the wrong one of the two options there) without understanding Mori's two-stage *kundoku*-inspired pedagogy. Indeed, "vacant" appears to have been added immediately after Mori glossed the rest of the line when he realized that the word must be an adjective modifying *Damo* [tai-baku] 大漠 (Great Desert, in particular the Gobi) instead of a noun ("sky") waiting for a predicate to follow. (Alternatively, *kong* 空 could even be a verb: "The desolate fortress *makes vacant* the Great Desert," i.e., makes it look empty.) Pound thus calques the two-part parataxis into a three-part parataxis, either because he failed to understand that the paraphrase was meant to supersede the glosses or because he knew he could synthesize better poetry out of the given lexical units than the paraphrases provided by Mori's explanation (which is almost always true). Yip, looking at the wrong manuscript, thought Pound had somehow come up with the alternative reading on his own. Yip was wrong on that point, but his argument that the change was made for the sake of "artistic intensity" may still explain why Pound made the choice he did: "It aims at deepening the desolation and loneliness by projecting the desolate castle (a point) upon the wide desert (an endless stretch ending in a circle), adding a dimension of height and a corporeal reality to the desolation and

loneliness. The difference between the original and the Pound's modified line is that the former still has a chance of being considered as merely part of the visual objects in cataloguing sequence, while the latter seems to take hold as a self-sufficient image" (100–101). Yip, after all, is a superb reader, foiled by lack of access to the archive.

13. ***~~d~~ ruined fortress*:** The erased *d* here suggests that Mori & Ariga started to repeat "desolate" as in the gloss, but then revised it to "ruined."

14. ***~~behind~~* wall:** Perhaps because Ariga paused slightly, Fenollosa apparently heard "behind" as the gloss for *this* character instead of as the second part of the gloss for the previous character (*yi* [i] 遺 "left behind"), but then realized his mistake and corrected it to "wall." Yip (85) is impressed that "Pound restores the word 'wall' in place of 'fence'"—as Hirai had glossed it—but Yip, as I have noted, was looking at the wrong crib.

15. ***stanzas*:** lines.

16. ***trees / grass*:** *zhenmang* [shun bo] 榛莽 is a compound for a thicket of brambles, weeds, and underbrush. The *zhen* 榛 may be a kind of hazel.

17. ***Making steep heaps, covered by thorny trees and grass*:** This may well be the sense of the line, but syntactically there is a strong suggestion that the mountain of ancient bones covers the thorny trees and grass instead of the other way around, as in Mair: [The bones are] "Piled so high as to cover the thick growth of bushes." It is hyperbolic in either case.

18. ***{active} / horse*:** *jiao* [kio] 驕 (spirited horse; proud, arrogant), here part of the shortened nickname for enemies to the north, "The Arrogant Sons of Heaven" (天之驕子). Mair gives "Heaven's scourge."

19. ***barbarian kings*:** This compound plays a role in Yip's influential misconceptions about Pound's use of the cribs: "The 'barbarians' . . . is absent from Fenollosa, not to mention the apparently erroneous and confusing glosses. . . . The words 'barbarous kings' are brilliantly re-introduced into Fenollosa's crippled text to help complete the 'inner thought-form' that is emerging from the somewhat chaotic details. . . . Pound has not deviated significantly from the original, as the hopeless English crib might easily have led him to do. Kenner, without reference to the original, considers 'barbarous kings' Pound's own invention to give balance to the other lines. He did not know that Pound in this case actually penetrated beneath the literal surface and resurrected what Fenollosa had missed from the original" (87–88). What Yip did not know is that Pound didn't need to penetrate anything, since the literal surface of Fenollosa's crib supplied everything he needed (see the headnote).

20. ***Ten / Kio . . . military power*:** This line of glosses and paraphrases is unusual for having been written at the top of the left-hand page (69v). Perhaps Mori accidentally skipped it at first; or perhaps Fenollosa absent-mindedly wrote it in the space normally reserved for commentaries, then resumed his usual habit in the next line. In any case, since there are no line numbers, Pound may not have known exactly where this line was supposed to appear. Indeed, he reorganizes the syntax of the next two lines into questions, to which this line provides the answer (i.e., "Barbarous kings"), thus essentially moving this line down two lines. Of course, that change could also have been an aesthetic choice on Pound's part or some combination of the two, first mistaking and then remaking. In any case, although Pound has altered the syntax and rhetorical structure of the lines, the general sense is the same.

21. ***burning / flaming*:** Used as a verb, *he* [kaku] 赫 means "to manifest" or "to show impressively," but as an adjective it would mean "red" or "bright." The character is formed by doubling the character *chi* 赤 (red). Together, *henu* [kaku do] 赫怒 (impressively manifests anger) alludes to a passage in the

Classic of Poetry, in Legge's translation: "The king rose majestic in his wrath" (王赫斯怒; Ode 247). The usage here, however, may be transitive and causative, that is, the enemies *angered* the emperor. The sense is clear in either case.

22. ***{sage}/~~{Emperor}~~*:** Fenollosa seems to have been initially confused over an explanation that *sheng* [sei] 聖 (sacred) in other contexts can serve as a noun for "a sage" and by extension for "the emperor," although in this line it is an adjective preceding *huang* [ko] 皇 (emperor); the two senses are rendered together in the paraphrase.

23. ***drums*:** The *bi* [hei] 鞞 is a small ancient military drum carried on horseback, whereas the *gu* [ko] 鼓 / 鼓 (drum) is a generic term—in other words, small drums and big drums.

24. ***giving work to / letting serve // his employment of the army*:** Yip corrects Hirai's mistaken gloss ("Tire / to soothe / the tired") for *lao* [ro] 勞 with the following comments: "Line 12 gives a meaning almost entirely opposite to the original. The purpose of the drums is to 'inspirit' rather than to 'soothe' the army. Fenollosa's mistake is due to his misunderstanding of the first two characters of that line which simply means 'to order the army.' Yet Pound, either through intuition or through careful research of his own, restores for the English readers something close enough to the 'power' and 'effect' of the original" (87). Once again, Pound's "careful research" consisted of looking at Mori & Ariga's crib, not Hirai's. No intuition required.

25. ***Kaigen*:** *Kaiyuan* 開元 (713–741), the imperial designation for the second and longest period of the Xuanzong Emperor's reign.

26. ***Tenho*:** *Tianbao* 天寶 (742–756), imperial designation for the third and final period of Emperor Xuanzong's reign.

27. ***middle / realm*:** The compound *zhongtu* 中土 may mean "the Middle Kingdom" or "the middle of the kingdom" (literally, "midlands," more specifically, the central plains region of the Yellow River), but Pound calqued what he probably assumed to be the compound traditionally rendered as the former (i.e., *Zhongguo* 中國).

28. **?:** The question mark may indicate the puzzle posed by the lack of any verb or predicate in this line, which might feel a bit insubstantial on its own, as the comment explains ("No verb—only suggestion"). The sense of such a reading would seem to be: "360,000 men? [What happened to them?]." But the line would be better described as the first part of a topic-comment sentence resolved in the next line: "[As for those] 360,000 men, / There is such sadness, tears fall like rain."

29. ***End*:** There is no question that Fenollosa has written "End" here, but the meaning of *qie* [sa] 且 is "and, also, moreover" with no hint of "end" either in Chinese or Japanese. Perhaps Fenollosa misheard Ariga's pronunciation of "and" as "End" then failed to correct it, but the paraphrase that follows defies easy explanation since it also hinges on the mixing up of *and* / *end*. (Could Fenollosa have written his own paraphrase here?) In any case, someone managed to forge a completely new meaning here ("At both ends") out of the nonsensical word at the beginning of the glosses, which has nothing to do with the Chinese, and which Pound in turn transformed into "sorrow to go" and "sorrow returning." The sense of this line and the next is: "And another sorrowful thing is the conscription of soldiers: / How are they supposed to manage the planting of the fields?" Fenollosa strikes out "we" in the gloss for *de* [toku] 得 (be able) apparently after recalling that the subject must be "they" back home, not "we" the soldiers on the frontier. Lines 15–16 and 17–18 function as couplets, but Pound does not follow the couplet structure here or anywhere else in these translations, but rather recombines the lines into a new organic form, which sometimes radically alters the sense.

30. ***occupy*:** A pun here is easily lost in translation insofar as *ying* [yei] 營 used as a verb means to "manage," but was also commonly used as a noun to mean a place of military garrison. "Occupy" comes close.

31. ***no children of warfare . . . offence and defence*:** Pound calques creatively from the glosses instead of following the paraphrase and the couplet structure: lines 19–20 refer back to the soldiers in the north, whereas Pound connects lines 18 and 19, i.e., two lines from two different couplets and two different statements, then restarts a new sentence with line 20. My sense of the lines agrees with Mori's: "If you've never seen the young soldiers in a distant garrison, / How could you possibly understand the suffering at a mountain pass?" Cf. Victor Mair, however, who just as plausibly gives: "See you not the young man on the march? / How could he know the pain of the mountains and passes to come?" Mair, *Four Introspective Poets* (Tempe: Center for Asian Studies, Arizona State University, 1987).

32. ***"An of Kwanzan"*:** *Guanshan xing* 關山行 (Ballad of the Mountain Pass). Mori might be thinking of *Guanshan yue* 關山月 (Moon Over the Mountain Pass), which was just such an ancient Music Bureau flute tune from the Han dynasty, about the sadness of departing for war. Li Bo also wrote a poem with the same title.

33. ***Rihoku*:** for "Riboku," i.e., Li Mu 李牧 (?–229 BCE). Since Fenollosa's *b* resembles his *h*, and since his writing is particularly difficult here, it is probable that Pound simply mistook "Riboku" for "Rihoku," especially considering that there would be little advantage to replacing the Japanese name of a Chinese general that was completely meaningless to English readers with an almost identical name that would be just as meaningless. An overly eager editor at *Faber & Faber* in the 1960s emended Rihoku to "Rihaku," assuming it to be a typographical error for a reference to the poet himself, and a few hapless scholars followed suit; but it would be beyond even Li Bo's robust narcissism to imagine that frontier soldiers could lament the possible waning of his fame lest the story of their suffering remain untold. Pound's revision in this line is misleading since the name of Li Mu—one of the most famous generals in Chinese history—had not at all been "forgotten"; as Mori's comment explains, the point is that "Such men [as Li Mu] are not existing now."

Exile's Letter

(another)

name

[憶	舊	遊	寄	譙	郡	元	參	軍]
Oku	Kiu	yu	Ki	sho	gun	gen	san	gun
recollecting	past	~~travel~~	write	~~tow~~ {name}[1]	district	family	Council	war[2]
	old	pleasure making[3]	to	no meaning		name	title	

Remembering former play write to Councillor Gen of Sho district

(epistle)

<Gen Sangun must have been one of the most / intimate friends of Rihaku, with whom he met and / separated, and again and again during life. The whole / letter gives the history of intercourse with this friend / by depicting the most striking scenes. This is perhaps after / his final separation, no other purpose but memory + pleasure to him. [42v]>

[Exile's Letter]

= Kasu[4]

[1] [憶	昔	洛	陽	董	糟	丘]
Oku	seki	raku	yo	to	so	Kiu
recollect	ancient	Rakuyo	—	name of family	lit. name husk- what remains after wine is extracted	hill

I now remember that it was ~~the~~ To—So Kiu of Rakuyo

<(Given this name because so fond of saké) {a third man} // a drinking friend of R. a man who specially / esteemed R., thinking R. too good for ordinary tavern, had / a special one built for him. There paying gold + jewels, / R. could make laugh and poems—and, once, drunk, he / would remain there for months, not caring for any / prince who might come, or summon him (both meanings) [42v]>

[To So-Kin of Rakuyo, ancient friend, Chancellor of Gen.][5]

[2]	[為	余	天	津	橋	南	造	酒	樓]
	I	yŏ	ten	shin	Kio	nan	zo	shu	ro
	For	me[6]	heaven port		bridge	South	make build	wine	storied house

(Who) for me specially built a tavern to the South of the Tenshin bridge.
[Now I remember that you built me a special tavern
By the south side of the bridge at Ten-Shin.]

[3]	[黃	金	白	璧	買	歌	笑]
	O	gon	haku	heki	bai	Ka	sho
	Yellow	gold	white	jewel[7]	buy	songs	laughter

(Where) buying song and laughter with gold and jewels
[With yellow gold and white jewels, we paid for songs and laughter]

[4]	[一	醉	累	月	輕	王	侯]
	Itsu	sui	~~rui~~{ui}	~~g~~etsu	Kei	O	ko
	One once	drink drunk	successive	months	disdain	kings (+)	princes

(And) once drunk for months[8] together I despised Kings + Princes [44]
[And we were drunk for month on month, forgetting the kings and princes.]

[5]	[海	內	賢	豪	青	雲	客]
	Kai	~~d~~{N}ai	Ken	~~g~~o	sei	wun	Kaku
	sea	interior	wise	great	blue	cloud[9]	guest

From all parts of the Empire came flocking wise and ~~brave~~ great / guests in prosperous court life (to me while I was there)
[Intelligent men came drifting in from the sea and from the west border,]

[6] [就 中 與 君 心 莫 逆]

Shu	chu	yo	Kun	Shin	baku	giaku
{"especially"}		with	lord	mind	not	ra{u}n counter
take	middle		you			oppose

And amongst them {it was} with you especially that are minds[10] had / nothing running counter.

<Hearing that it was R's special wine club, / many officials wanted to join— // "Among them, you, proved yourself specially devoted."] [43v]>

[And with them, and with you especially
There was nothing at cross purpose,][11]

[7] [迴 山 轉 海 不 作 難]

K{w}ai	zan	ten	Kai	fu	saku	nan
to make roll	Mt.	to make turn	sea	not	make consider	hard

(You) considering it nothing even if you had to ~~tu~~ roll over mts / and turn back the oceans for me, // (determined to go through hardships for my sake)

[And they made nothing of sea-crossing or of mountain crossing,][12]

[8] [傾 情 倒 意 無 所 惜]

Kei	jo	to	i	mu	sho	saku
literally "make incline" pour into = here, "tip"	emotion	invest / = give entirely to (upset?)[13]	mind will	not	what	lament regret

And pour out all your emotion + will, without regret[14] / (devote your mind for me) [45]

[If only they could be of that fellowship,
And we all spoke out our hearts and minds, and without regret.]

[9] [我 向 淮 南 攀 桂 枝]

Ga	Ko	wai	nan	hon	Kei	shi
I	facing	name of river	South	climb up	Katsura[15] mokusei[16] laurel	leaves

I facing the region South of the Wai, climbed the laurel / trees
(they are abundant there, and there is a poem of same expression / by old king of Wainan[17]) / only a poetical way of saying he had to go there.
[And then I was sent off to South Wei,
smothered in laurel groves,]

[10] [君 留 洛 北 愁 夢 思]

Kun	riu	raku	hoku	shu	mu	shi
lord you	remaining	name of water	North	feeling sorry	dream	thought

And you remained North of the Raku river, so that we / part to [undergo] of thinking of each other in dream (only[18]
[And you to the north of Raku-hoku,[19]
Till we had nothing but thoughts and memories in common.][20]

<After the encounter at the Tavern Club I had / to travel towards Wainan, while you had to / wait at Rakuyo. But not bearing to be long / separate, we again met, and travelled together / towards Senjo—with its winding rivers—where, one / entering the first valley one sees nature changed, / and after passing valleys one comes out to calm pine / regions. There the governor of Kanto,[21] as well as / of Kan middle came to meet us, with much / ceremony. (Mentioning these two great officers, he / means to imply that there were many great men) // Also came Sennin (who were probably simple / gentlemen in Non-official life) (all knew of R's / fame—literary fame only) (The scene of banquet / described shows how R. was esteemed by these / notables, and how R. felt satisfied at it) / (As R. was satisfied, so must also the ~~S~~{G}en / Councillor who accompanied). R. pillowing his / head up. governors thigh, shows how little he thought of / officially high men. But again separation. [44v]>

[11] [不 忍 別]

Fu	jin	betsu
not	forbear	separate

And as we could not forbear being separated,[22]
[And then, when separation had come to its worst,]

[12] [還 相 隨]
Kan sho zui
again mutually follow

We again came together. [46]

[13] [相 隨 迢 迢 訪 仙 城]
Sho zui sho sho ho sen jo
mutually following far- far visit sennin fortress
very name of mt.

And accompanying each other we travelled far into the Senjo Mts,
[We met, and travelled into Sen-Go,][23]

[14] [三 十 六 曲 水 迴 縈]
San ju roku Kioku sui K{w}ai yei
36 {(fold)}[24] bent water twining bent thread[25]
twist

Where the 36 fold bending waters twine + twist,
[Through all the thirty-six folds of the turning and twisting waters,]

<These [next] two lines often attempted, but inimitable / in beautiful simplicity [45v]>[26]

[15] [一 溪 初 入 千 花 明]
Itsu Kei sho ~~g~~{n}iu sen Ka mei
one valley first entered ~~myriad~~[27] flowers bright[28]
(watery valley) 1000

On entering the first valley ~~w~~ (one already sees the scene / to be entirely changed) there being 1000 different bright flowers.
[Into a valley of the thousand bright flowers,
That was the first valley;]

[16]	[萬	壑	度	盡	松	風	聲]
	ban	gaku	do	jin	sho	fu	sei
	10000	valleys (rocky valley)	pass through	lit.="spent" entirely	pine	wind	voice[29]

And after passing through innumerably{e} rocky valleys one / comes to a calm region where one hears / nothing but the voice of the pine winds. [47]
[And into ten thousand valleys full of voices and pine-winds.]

<rhyming in this poem is strictly carried out. / irregularity consists only in length of lines. [46v]>

[17]	[銀	鞍	金	絡	倒[31] ojigi[30]	平	地]
	Gin	an	Kin	raku	to	hei	chi
	silver	harness saddle	gold	reins	bow prostrate lit.="inverted" "upside down"	flat	ground

(Presently) comes the governor of the East of the Kan to[32]
[And with silver harness and reins of gold,]

[18]	[漢	東	太	守 {(guard)}	來	相	迎]
	Kan	to	tai	shu	rai	sho	gei
	Han River	East	grand	~~governor~~{guard}	come	mutually	meet
			governor				

Meet us riding (on horses) of silver saddle + gold rein, and / prostrating himself on the flat ground
[Out come the East of Kan foreman[33] and his company.]

[19]	[紫	陽	之	真	人]
	Shi	yo	shi	shin	jin
	Purple	yang ~~of~~	's	true	man
	name of mt.			Sennin	

There also came the Sennin of Shiyo[34] to meet me
[And there came also the "True man" of Shi-yo to meet me,]

[20]	[邀	我	吹	玉	笙]
	Yo	ga	sui	gioku	sho
	Coming to meet	me	play	jewel	~~flute~~ mouth organ

Playing on a jewelled mouth organ[35] [48]
[Playing on a jewelled mouth-organ.]
<(boys in China now make couplets / often very fine) [47v]>[36]

<There's a saying // "The rise of Shi-wa (= poetry criticism) / is the decay of shi" // or "Shi criticism rises, poetry falls" // probably came in somewhere in Min.[37] // It was especially the scholar "Zui g{y} en"[38] of the present / dynasty, who made this his theme. // There have been fine poets in the present dynasty, practically belong to Ming in thought. // Poetry formed part of official examinations / from time of To.[39] // Always on point of balancing of two lines, + exact placing of long / and short characters / (quantity)[40] [47v]>

[21]	[餐	霞	樓	上	動	仙	樂]
	~~Ƶ~~San	ka	ro	jo	do	sen	~~g~~aku
	feast	mist[41]	storied house	on	move	Sennin	music

name

In Sanka storied house they gave us entertainment of / Sennin music
[In the storied houses of San-Ko[42] they gave us more Sennin music,]

[22]	[嘈	然	宛	似	鸞	鳳	鳴]
	~~K~~{S}o	zen	en	ji	ram	ho	mei
	loud symphonic sounds of many notes	adj. ending -like	exactly	resemble[43]	young	hö parent[44]	singing crying

Whose loud symphony resembled the crying of young / + old ho {(phoenixes)} birds singing
<broad deep high toned symphony—[47v]>
[Many instruments, like the sound of young phoenix broods.]

[23]	[袖	長	管	催	欲	輕	舉]
	Shu	cho	K{w}an	~~se~~{Sa}i	yoku	Kei	Kiō
	sleeves	long (by)	~~flute~~ {pipe} tube of the sho[45]	becoming excited	want to about to	light(ly)	rise

The governor of Kan chu, drunk, stands and[46]
[The foreman[47] of Kan Chu, drunk, danced]

[24]	[漢	中	太	守	醉	起	舞][48]
	Kan	chu	tai	shu	sui	Kŭ	bu
	Kan	middle	great	defender	drunk	stand	dance
	water {province}[50]		guard[49]			up	

dances, because his long sleeves, excited by the pipes, / could not but rise lightly of its own accord [49]
[because his long sleeves wouldn't keep still
With that music-playing.]

[25]	[手	持	錦	袍	覆	我	身]
	Shu	ji	Kim{n}	po	fuku	ga	shin
	hand	holding	brocade	{upper} garment	cover	my	body self

I, drunk, lay down, with my head pillowed on his thigh

[26]	[我	醉	橫	眠	枕	其	股]
	Ga	sui	O	min	chin	Ki	ko
	I	drunk	horizontal lying down	sleep	pillow (verb)[51]	its his	thigh

And he with his brocade garment in hand covered me.
[And I, wrapped in brocade, went to sleep with my head on his lap,][52]

[27] [當 筵 意 氣 淩 九 霄]

To	yen	i	ki	rio	kiu	sho
This day	lit. "carpet"	will	spirit	prevail	9	sky
〃 occasion[53]	dinner entertainment	state of mind				

At this entertainment I felt as if my spiritedness permeated / ~~even~~ all through the 9 heavens[54]
[And my spirit so high it was all over the heavens,]

[28] [星 離 雨 散 不 終 朝]

Sei	ri~~t~~	u	san	fu	shu	cho
stars	separate	rain	disperse	not	end	morning—day

(but) before the end of the day (before evening)[55] we had to / disperse like stars and rain. [50]
[And before the end of the day we were scattered like stars, or rain.]

[29] [分 飛 楚 關 山 水 遙]

Bum[56]	pi	sŏ	Kan	san	sui	yo
separate	fly	name of place So's fortress gate		Mt.	water	far off

~~Flying apart~~ // I had to fly apart toward the So frontier, and Mts. + / waters put us far apart.
[I had to be off to So, far away over the waters,][57]

[30] [餘 既 還 山 尋 故 巢]

Yo	ki	Kwan	zan	~~jx~~{in}	Ko	so
I	already	return	Mt.	ask after search	old	nest

I already returned to the Mt. + had to search for my old nest.

[31]

[君	亦	歸	家	渡	渭	橋]
Kun	yeki	ki	ka	~~d{t}~~o	I	Kio
lord	also	return	home	pass over	name	bridge
you					of river	

And you, going home, would have passed over the I bridge.
[You back to your river-bridge.][58]

<Such name as tensetsu,[59] (technically,) were / invented in So, or after—Critical age— // During and after So, poets often have written books called / shi stories (shi wa)[60] wh. are nothing but dissertations on poems. / criticism is here + there in them. // Mr. Mori thinks criticism perhaps never rose to a great / important branch of literature, probably not more than comment— / not like Kakki[61] on painting [49v]>

<In this first half R. is speaking mostly of himself— / so he has to complement that in latter half / by giving the scene in which Gen takes the / place of R. There it is Gen under whose auspices / R. has pleasure. // Another very great point in this poem, mentioned in / comment, lies in skill in what poets call / ten {turn} setsu {break}[62] = transition—to pass smoothly / from one thing or thought to another. // 2 examples here, fine tensetu in a transition from / first separation (dream) to next meeting, by these / two very short lines, not long separation, suddness is / avoided by repeating how two characters "mutually / following." These words have different meaning in the two cases. / Another example is (9 heavens). He described feasting, / suddenly change to 2nd separation, does in one line by / bringing in heavenly bodies, separately, as stars + rain. // All these excellencies were probably spontaneous with / him, but conscious of rule. rules based on him. [49v]>

(to continue next time // about half so far) [51]

May 20th 1900 {(completed May 29th)}
2nd part of poem

<The meaning of [the next] 4 lines as a whole is / "Your ~~xx~~ brave father, becoming governor, has heard of / my poor state, and made you call me, so that, / although road is hard, I will not complain because of his kindness." [50v]>

[32]

[君	家	嚴	君	勇	貔	虎]
Kun	Ka	gen	Kun	yu	hi	Ko
lord {'s}	house	strict	lord	brave	leopard	tiger
you		your father				

Your father "brave like leopards + tigers" // ~~xx~~ (used in Shokio[63] classic of general)
[And your father, who was brave as a leopard,]

[33] [作 尹 並 州 遏 戎 虜]

Saku	in	hei	shu	Kwatsu	ji	riō
~~make~~ ~~(? misprint)~~ having become[64]	governor	name of province	province	put down	barbarian	prisoners = hordes

Having become the governor of Heishu, was occupied in / putting down the barbarian hordes.
[Was governor in Hei Shu, and put down the barbarian rabble.]

[34] [五 月 相 呼 度 太 行]

Go	getsu	so	kǒ	tǒ	tai	ko
Five	month	mutually	calling	pass over	great	journey = march

In May[65] he caused you to call me, (travelling) across / Taiko[66] (a name of a Mt.)
[And one May he had you send for me,
despite the long distance.]

[35] [摧 輪 不 道 羊 腸 苦]

Sai	rin	fu	do	yo	cho	Kū
break	wheel	not	say	shi~~i~~{ee}p	intestines	difficulty = hardship

Where, although wheels be broken, I will not say / the hardship of travelling through mountains winding / like ~~ship's~~ {sheeps'}[67] intestines (sheeps' intestines are most / minute) [52]
<"Break wheel" was used of Taiko Mt. by {Soso} General of Gi / so "cro[o]ked like sheep intenstines." [50v]>[68]
[And what with broken wheels and so on, I won't say it wasn't hard going,
Over roads twisted like sheeps' guts.]

[36] [行 來 北 涼 歲 月 深]

Ko	rai	hoku	rio	sai	getsu	shin
go	come	North	cool[69]	year	month	deep

Going {(continual[70] travelling)}, I come, and {where} the North wind is already cold, / being advanced in year
[And I was still going, late in the year,
in the cutting wind from the North,]

[37]

[感	君	貴	義	輕	黃	金]
Kan	Kun	Ki	~~gi~~	Kei	O	~~gon~~
feel	lord's	noble[71]	~~loyal~~	despise	yellow	gold
	your		faithful	disdain		
			to friends			

I was struck by your esteem of faithfulness[72] and / disdain of gold
[And thinking how little you cared for the cost,
and you caring enough to pay it.]

[38]

[瓊	杯	綺	食	青	玉	案]
Kei	hai	ki	shoku	sei	~~gioku~~	an
{red} gems	cup	beautiful	food	blue[73]	{jade}	stand
jewels		(of clothes)			(enamel)	~~desk~~[74]
					~~crystal~~	

{Red} Jade cup and fine colored food, placed on blue / jewelled table
[Red jade cups, food well set on a blue jewelled table,]

[39]

[使	我	醉	飽	無	歸	心]
Shi	~~ga~~	sui	ho	mu	ki	shin
make	me	drunk-	full	no	return	mind

have made me drunk and satisfied, and forgetful of / returning. [53]
[And I was drunk, and had no thought of returning.]

[40]

[時	時	出	向	城	西	曲]	
Ji	Ji	shutsu	ko	jo	sei	Kioku	
time	time	go out	face	castle[75]	West	corner {(or	two
						~~melody~~	meanings.}[76]

From time to time you took me out towards Western / corner of the city[77]
[And you would walk out with me to the western corner of the castle,]

[41] [晉 祠 流 水 如 碧 玉]

Shin	shi	riu	sui	jǒ	heki	gioku
dynastic {Shin}	temple {shrine}[79]	flow	water	is like	{deep} blue[78]	jade

<made / in / Shin / time [52v]>
Where (as I remember) around the Shin Shrine is / surrounded by running water, clear as blue gems
[To the dynastic temple, with water about it clear as blue jade,]

[42] [浮 舟 弄 水 簫 鼓 鳴]

Fu	shu	ro	sui	sho	kǒ	mei
making float	boat	play with	water	mouth organ	drum	sing play out, make noise

There we floated a boat, and played ~~on water~~ with the / water (in hand),[80] sounding our flutes + drums.
[With boats floating, and the sound of mouth-organs and drums,]

[43] [微 波 龍 鱗 莎 草 綠]

Bi	ha	rio	rin	bio[81]	so	rioku
faint	waves	dragon	scales	water-	grass	green
ripples				floating		

The small ripples resembled the scales of dragons, / and the water grass was green. [54]
[With ripples like dragon-scales, going grass green on the water,][82]

<still speaking from memory—[53v]>

[44] [興 來 携 妓 恣 經 過]

~~Ko~~{Kio}	rai	kei	~~gi~~	shī	kei	kwa
~~rise or raise~~[83] {pleasure}	come {,} {coming}	bring with	courte- zan	free of one's / will {(social)}	pass ~~spend days~~[84]	pass

At the height of pleasure, we took with us courtezans, and / passed along (parts of water) in utter liberty—
[Pleasure lasting, with courtezans, going and coming without hindrance,]

[45]

[其	若	楊	花	似	雪	何]
Kī	jaku	yo	kwa	ji	setsu	ka
That	{like} ~~young~~[85]	willow	flower	resemble	snow	how!

What {How} shall I do with the willow flowers falling like snow / (It is to be regretted that willow flowers fall—expression of repentance)
<jaku—Ka / connected[86] [53v]>
[With the willow flakes falling like snow,][87]

[46]

[紅[88]	粧	欲	醉	宜	斜	日[89]]
Ko	sho	yoku	sui	~~gi~~	sha	jitsu
crimson or vermillion	paint (on face)	want to	drink[90]	had better	incline	sun

The red ~~painting~~ painted girls about to be drunk, are / appropriate to the inclining sun // (look beautiful with glow of sun / very fine in color)
the red here refers / to all 3, on girl red— / also drink, also sun—[91]
[And the vermilioned girls getting drunk about sunset,]

[47]

[百	尺	清	潭	寫	翠	娥]
hiaku	seki	sei	tan	sha	sui	ga
hundred	feet (shaku[93])	pure	deep[92]	copy reflect	green	eyebrow ~~new moon~~ or ~~mountain~~[94]

Where the hundred feet deep clear waters are reflected / their green eyebrows (the girls)
(Their eyebrows are shaved, and green painted afterward / Jap court ladies' were done so too.) // {Chinese girls in long form of a bow, "like a distant mt."} [55]
[And the water a hundred feet deep reflecting green eyebrows][95]

[48] [翠 娥 嬋 娟 初 月 輝]
Sui ga sen ken shŏ getsu kĭ
green eyebrow beautiful (of lady's face) early moon shine

The green eyebrows are graceful and beautiful, ~~the~~ / ({and} like) the new moon shining {shines} / (The beauty of the line lies in there being no like—2 assertions, but likeness implied)
<(Moon refers back to inclining sun) [54v]>
[—Eyebrows painted green are a fine sight in young moonlight,
Gracefully painted—]

<From here we know there are more than one girl—[54v]>

[49] [美 人 更 唱 舞 羅 衣]
Bi jin Ko sho bu ra ĭ
beautiful person ~~again~~ sing dance brocade clothing
woman one another transparent

The beauties sing to one another, and some dance{s} with / trans. brocade clothes (like No dresses)
<Form [54v]>
[And the girls singing back at each other,
Dancing in transparent brocade,]

[50] [清 風 吹 歌 入 空 去]
Sei fu sui Ka niu Ku Kiŏ
Pure wind blow against poetry song enter space go away vanish

The clear wind, blowing against the song, rises with it / into the sky— // (the voice seems to ascend with the wind)[96]
<Voice [54v]>
[And the wind lifting the song, and interrupting it,]

[51] [歌 曲 自 繞 行 雲 飛]

Kă	Kioku	ji	gio	Ko	wun	hĭ
song	melody	of itself	wind in involve	going passing	cloud	fly

And the songs and music of themselves fly around / the passing cloud.
(This is fine line, the one before is made for this,) // (The cloud itself moves, the music, rising with the air, / are heard as if they ~~xx~~ were whirling, tangled in the clouds // as it were echoing fr. clouds) [56]
[Tossing it up under the clouds.]

<This [next] line accomplishes great change // So far describing scene at Hei Shu[97] // Now says time is passed, because, deeming it / not proper to remain long with[98] definite object, he / had to decide to go up to Capital, to be examined / and get employment. // This Hei Shu is not far from Peking, old / name for present province of Enshu[99] (Sparrow province) [55v]>

{making} {pleasure}[100]

[52] [此 時 行 樂 難 再 遇]

Shi	ji	Ko	~~g~~{r}aku	nan	sai	~~g~~u
This	time	pleasure making		hard	again	meet

That time / Of that period // the pleasures cannot be met again—
[And all this comes to an end.
And is not again to be met with.]

[53] [西 遊 因 獻 長 楊 賦]

Sei	yu	in	Ken	cho	yo	bu
west	travel	therefore	offer	long	willow	poetry (to be sung) song

So I travelled Westward and offered the Choyo song[101]—
(refers to historical fact, ~~that~~ in late Kan was scholar called Yoyu[102] who / presented, on occasion of imperial hunting, a fine poem describing scene, the Emperor / admiring, admitted him. ~~So, to present~~ This poem was called Choyofu. // R.'s poem was not so called, but means any poem for examination)
[I went up to the court for examination,
Tried Layu's luck, offered the Choyo song,]

[54] [北 闕 青 雲 不 可 期]

Hoku	Ketsu	sei	wun	fu	ka	ki
North	{lit = gate}	blue	cloud	not	possible	determine
	palace	promotion[103]				(the time) waited[104]

At the court the promotion could not be expected
(was not obtainable as one expected) // (he was unsuccessful) // (he had employment, but did not get ahead as fast as or in the way / he wanted).
<Imperial High Gate is always North // So North gate, means imperial court or palace // (R. was not probably an officer, Emperor's personal friend) [55v]>
[And got no promotion,]

[55] [東 山 白 首 還 歸 去]

To	zan	haku	shŭ	Kwan	ki	Kiŏ
East	mountain	white	head[105]	return	return	away

So I had to return to the Eastern Mt. with my head already / become white. [57]
<Eastern Mt. also historical allusion / because Shin no Shaänseki[106] had one time / returned to Tozan[107] // He refers to Shaanseki's life, because by entering Eastern / Mt. has sense of returning, he wishes to say that, as / things at court did not satisfy, he returned. // (This hides the fact he was really employed) [55v]>
[and went back to the East Mountains
white-headed.]

<From here describes present time [56v]>

[56] [渭 橋 南 頭 一 遇 君]

I	Kio	nan	to	itsu	gu	Kun
I	bridge	South	head[108]	once	meet	you

(On my returning to Tozan,) I passed over the I bridge (again) / and at its Southern end I once again meet you
[And once again, later, we met at the South bridge-head.]

[57]

[鄴	臺	之	北	又	離	群]
San	tai	shi	hoku	yu	rĭ	jun
San	palace[109]	's	North	again	separate from	crowd

(But this meeting is not of long duration) // because you are to go to the North of the San terrace, / So that ~~I must again by solitary~~ // (we) the group must separate.[110]
<to North of Santai lies province of Shogun / whither Gensan Kun, son of Hei Shu governor, / is sent as military counciller. // Has become geographical name, tho probably / once large palace. // Celebrated place, not large—district. / Kan minister Shoga, was Lord of it. [56v]>[111]
[And then the crowd broke up, you went north to San palace,]

[58]

[問	余	別	恨	知	多	少]
Mon	yŏ	betsu	Kon	Chi	ta	sho
ask	me	separation	sadness	know[112]	much	few

(If you) ask me how {much} I regret the parting—(much or little)[113]
[And if you ask how I regret that parting:]

[59]

[落	花	春	暮	爭	紛 (lit = tangle)	紛]
Raku	Kwa	shun	bŏ	so	fun	pun
falling	flowers	spring	end	compete with	in turmoil	(same) in confusion (mixed)

I would avow that my sorrow is as much ~~a~~{i}s as / much as the falling flowers at the end of spring / struggling with one another in a tangle. [58]
[It is like the flowers falling at Spring's end
Confused, whirled in a tangle.][114]

<These last 4 lines sum up whole history, / outside the regular poetical composition. [57v]>

[60]

[言	亦	不	可 {(to express)} 𠆢	盡]
Gen	eki	fu	Ka	jin
words	also	not	possible	all = (lit.) / exhaust

Word cannot be exhausted
[What is the use of talking, and there is no end of talking,]

{to fathom}

[61]	[情	亦	不	可∧	極]
	Jo	eki	fu	Ka	Kioku
	emotion	also	not	possible	ultimate = end (lit.) depths

Nor can the feeling be fathomed.
[There is no end of things in the heart.][115]

[62]	[呼	兒	長	跪	緘	此	辭]
	Ko	~~jo~~{i}	cho	Ki	Kan	shi	ji
	Calling	child boy	long	sitting on one's knees	seal	this	words = letter

So calling to one my son,[116] I made him sit on the / ground for a long time, and write to my dictation / these words (letter sealed is used for letter written)
[I call in the boy,
Have him sit on his knees here
To seal this,][117]

[63]	[寄	君	千	里	遙	相	憶]
	Ki	Kun	sen	ri	en	go	oku
	send to	you	thousand	miles	far	mutually	think of = recollect

And, sending them to you over 1000 miles, we think of / each other in {at a} distance.
<The first and last characters of the poem are / the same, oku [*yi* 憶] think in sense of recollect. [57v]>
[And send it a thousand miles, thinking.]

Notes

EXILE'S LETTER (101:4236:42v–58r, MF 3390; Pound's #40–41; *TSSC* 6:6a; *LTBQJ* 2:663; 憶舊遊寄譙郡元參軍 [In Remembrance of Our Past Excursions, Sent to Commissary Yuan of Qiao County]), by Li Bo. With Mori & Ariga, April 3—May 29, 1900. Mixed syllabic old-style verse (雜言古詩). Pound initially numbered the second part as a separate poem, but recombined the two as he was translating, just the opposite of "The River Song." Qiao County is an old name for Bozhu 亳州, a prefecture level city in Anhui Province. Pound's poem first appeared in *Poetry* (March 1915). See Paul W. Kroll, "*Heyue yingling ji* and the Attributes of High Tang Poetry," In *Reading Medieval Chinese Poetry: Text, Context, and Culture*, ed. Paul W. Kroll (Leiden: Brill, 2014), 169–201, for an abundance of notes on Li Bo's poem and an interesting translation.

1. ~~**tow**~~ ***{name} / no meaning*:** Mori & Ariga evidently first glossed *qiao* [sho] 譙 as "tower," but before Fenollosa could finish writing it, Mori realized that it is used as a family name here.

2. ***war*:** A better gloss for *jun* [gun] 軍 might be "military," but this one is still clear as the title of a military advisor or "aide-de-camp" (as Kroll puts it).

3. ~~**travel**~~ ***/ pleasure-making*:** The modern sense of *you* [yu] 遊 is "travel" or "roam," but it formerly also had the sense of spending time together with friends, which Mori rightly emphasizes in his subsequent gloss since the poem is not, strictly speaking, an account of their "travels" together.

4. ***Kasu*:** for (Jap.) *sakekasu* 酒糟 (sake lees).

5. ***To So-Kin of Rakuyo*:** for *To So-Kiu* (Dong Zaoqiu 董糟邱) of *Rakuyo* (Luoyang 洛陽). Fenollosa's *u* and *n* are easily confused, but that is the least of the confusions here. Although the name "To So-Kiu" is explained multiple ways (in the gloss, in the paraphrase, and in the facing-page comments), Pound nevertheless turns the family name "To" (Dong 董) into the English preposition "to" as part of the letter's salutation, while he confuses "So-Kiu" (i.e., "a third man," who is the "drinking friend" who "built" the tavern for him) with the friend to whom the poem is addressed, Councillor *Yuan* [Gen] 元. The pronoun "you" in the following line confirms the conflation. (Could this be a conscious conflation for the sake of the "luminous detail?) Moreover, Pound turns "Gen" into the place associated with the councillor's title, even though the gloss indicates that it is a "family name." The gloss for *xi* [seki] 昔 reads "ancient," but here it probably functions as an adverb meaning "anciently" or "long ago"; it was dropped from the paraphrase, and Pound turned it into an adjective modifying the "friend" whom he (wittingly or unwittingly) created by fusing the two friends into one. The sense of the first two lines is: "I remember long ago in Luoyang, old Dregs-Heap Dong / Built a wine house—just for me—at the south end of Tianjin Bridge." Kroll calls him "Mr. Dong of the Mound of Lees"(191). See "Poem by the Bridge at Ten-Shin."

6. ***For / me*:** (為余). The sentence makes perfect sense without these first two hypermetrical words, which stand out as a spirited and amusing exaggeration.

7. ***jewel*:** *bi* 壁 (a precious jade disc with a hole in the middle; a badge of office; an object of great value).

8. ***drunk for months*:** This phrase (*yi zui lei yue* 一醉累月) appears in a famous rhapsody by Zuo Si (250–305), which is all the more reason not to take it too literally.

9. ***blue / cloud*:** *qingyun* 青雲 (high office). See line 54.

10. ***are minds*:** for "our minds." This is a good example of how Fenollosa was taking down Ariga's words so quickly that he sometimes did not fully understand what he was writing as he did so. *Xin* [shin] 心 can be "heart" or "mind," or even "heart-mind," as it is rendered in some philosophical contexts. A good translation here might be "spirits." See line 25 of "The River-Merchant's Wife," line 10 of "South-Folk in Cold Country," and line 11 of "Wine."

11. ***And with them*:** Whereas the line singles out the addressee of the letter (Yuan [Gen]) as the subject of the sentence, Pound's version includes all the visitors, then carries them over as the subject into the following lines as well. The sense of the line is: "Among them all, it was with you that I felt a meeting of minds." A textual variant reads: "Among them all, it was with you—the instant we met—that I felt a meeting of minds" (與君一見).

12. ***sea-crossing or of mountain crossing*:** *huishan zhuanhai* 迴山轉海. The sense of this hyperbolic phrase is: "You and I would have moved mountains for each other" (literally "rotated mountains and turned seas"). The subject is ambiguous—it could be *you*, or *I*, or *you and I*—but in any case it is prob-

ably not meant to include the other friends in the tavern. Pound expands the reference and literalizes the metaphor in what looks like another concocted calque.

13. ***(upset?)*:** In the sense of what one can do to an apple cart, yes, but it does not have that meaning here.

14. ***And pour out all your emotion + will, without regret*:** Like the previous line, the subject here is ambiguously *you*, or *I*, or *you and I.* Mori & Ariga stumbled on the phrase *wu suo xi* 無所惜 (with nothing spared) in which *xi* 惜 does not mean "regret" as usual but rather "to stint, to spare" (《廣韻》悋也). Both *qing* [kei] 傾 and *dao* [to] 倒 mean "pour out." The sense of the line is: "We poured out our hearts and decanted our minds without sparing in the least."

15. ***Katsura*:** the Japanese *kun*-reading for *gui* [kei] 桂. See next note.

16. ***mokusei*:** *muxi* 木樨, another name for *guihua* 桂花 (*Osmanthus fragrans* flower), also known as the fragrant tea olive or sweet osmanthus.

17. ***climbed the laurel trees / old king of Wainan*:** *Pan guizhi* [hon kei shi] 攀桂枝 literally means to "climb the 'laurel' branches," but it figuratively indicates either placing in the imperial examination or (almost contradictorily) retiring from the world to seek wisdom from hermits and learn about Dao. The latter sense is relevant here. As Mori & Ariga's paraphrase duly notes, the term alludes to a poem called *Zhao yinshi* 招隱士 ("Visiting Hermits") attributed to the "old" (i.e., Han dynasty) "king of Wainan" (*Hainan Wang* 海南王), Liu An 劉安 (c. 179–122 BCE). The notes do not explain the metaphorical sense that Li Bo entered a period of Daoist practice, but Pound almost always avoided the metaphorical senses anyway in favor of the concrete image or luminous detail, even when those meanings are spelled out clearly in the notes and commentaries.

18. ***we / part to [undergo] of thinking of each other in dream (only*:** The manuscript puzzlingly seems to read "indergo" unless the initial punctus is dismissed as an otiose stroke, but Ariga's English and Fenollosa's quick hand together can create uncertainties. Fenollosa often fails to close his parentheses. The gloss "feeling sorry" correctly suggests that *chou* [shu] 愁 (worry; anxiety; sorrow) is a verb here, but the strength of that word is mostly lost in the paraphrase, perhaps partly as a result of Mori's misreading of the implied subject as plural. (See the last line of "City of Choan.") Mori is probably wrong to use "we" here since it seems that each line of the parallel couplet is devoted to one of the two friends in turn, each following a separate path. (See my translation in note 20.)

19. ***north of Raku-hoku*:** Since "hoku" (*bei* 北) means "north," Pound's redoubled phrase means "north of Raku-north." As usual, it is impossible to say whether he ignored the details for aesthetic effect or misread them out of carelessness or ignorance (in this case, ignorance that Chinese puts spatial modifiers *after* nouns instead of before them as in English), or some combination of the two. The Luo [Raku] 洛 is the river over which the Tianjin Bridge crosses, just to the south of Luoyang.

20. ***we had nothing but thoughts and memories in common*:** Pound follows the plural subject "we" in the paraphrase with its appealing suggestion that both friends are thinking of each other, but the syntax and logic suggest that Yuan is the only one worrying since he is the only one who has official duties, whereas Li Bo has run off to pursue his Daoist way. My sense of the couplet is: "I headed off to South Nan and 'climbed the osmanthus limbs'; / You remained north of the Luo, and felt anxious in your dreams and thoughts." In other words, Pound has transposed the sentiments of the following three lines back into these two. Kroll changes the subject of the second one midline (or reads the verb passively, which amounts to the same thing), so that Yuan stays and Li does the dreaming: "And you stayed north of the Luo, longed for in sadness and dreams" (192).

21. ***Kanto*:** Handong 漢東 as in the poem, another name for Suizhou 隨州.

22. ***And as we could not forbear*:** The subject implicitly switches back to "we" in this line. Note how Li Bo dramatically marks the poignancy of the sentiment by falling out of heptasyllabics for a single trimeter couplet, or as Kroll puts it "one heptametric line with a heavy caesura" (197). Pound's version does not recreate this formal emphasis.

23. ***Sen-Go*:** Pace Kroll, I think Mori is right to read this as a mountain, *Xiancheng* [Senjo] 仙城 (City of Immortals) *shan* 山 (Mountain), now known as *Xianguang shan* 現光山 (Light Manifesting Mountain), located to the southwest of Suizhou 隨州 in Hubei Province (see Li Bo's 《冬夜于隨州紫阳先生餐霞楼送烟子元演 [Yuan Yan, who is the Yuan of our poem] 隐仙城山序》). Pound apparently misread Fenollosa's *j* as a *g*, as he does elsewhere.

24. ***36 / (fold)*:** Mori captures the meaning of this line, as does Pound, but the cribs suggest that Mori read *qu shui* [kioku sui] 曲水 (bending river) as a compound, whereas my sense is that there must be a break at the caesura between the two characters, making 水 (river, water) the subject of the following two verbs: "[Where, in] thirty-six bends, the river turns and twists." Kroll identifies this as "the western run of the Huai," which is plenty twisty and lies in the direction of their journey (192).

25. ***bent thread***: Mori is evidently offering an etymological gloss for *ying* 縈 (to wind, to twist) emphasizing the component *mi* 糸 (a fine silk thread) which is depicted as a twisted thread in oracle bone script.

26. ***These two lines*:** This couplet is only loosely parallel, but therein lies much of its beauty. The first two characters parallel perfectly with good internal antithesis: *numeral* (one; thousand) + *landscape depression* (small river valley; dry valley). The next two characters are a *verb* and a *modifier*, but they are inverted, not mirrored, making both a grammatical and conceptual chiasmus (when at first entered; when exited at last). The next two characters in their pairing are a *modifier* and a *noun*, including part of the vegetal landscape (flowers; pines), but the surprise is that these terms are also inverted so that in the second line the pines are the *modifier* not the *noun* (the *pine*-winds). The final characters both function as nouns with an implied verb: "[there was] the *brightness* of innumerable flowers" and "[there was] the *sound* of pine-winds."

27. ***~~myriad~~*:** The word *qian* [sen] 千 (1,000) is almost never intended literally in poetry. In that sense "myriad" is not a bad gloss in the figurative way that we normally use it for "innumerable," except that it technically refers to 10,000 and is thus often reserved in sinological translations for *wan* [ban] 萬, which is probably why Mori changed it.

28. ***bright*:** This is the correct meaning of *ming* [mei] 明, but a Tang commentary by Li Shan in Xiao Tong's 6th-century *Wen xuan* (Selections of Refined Literature) notes that the phrase is also used to describe a lush and profuse growth of flowers.

29. ***voice*:** Mori & Ariga use "voice" for *sheng* 聲 (sound; voice) as a poetic flourish whereas "sound" is perfectly appropriate. Pound's "voices and pine-winds" seems a deliberate mystification of the landscape and crib, but one could easily imagine Pound defending it as a hendiadys.

30. ***ojigi*:** (Jap.) お辞儀 (bow; bowing). See next note.

31. **倒 / *to bow / prostrate*:** The text would be less confusing if it read *dao* 到 (arrive) as in *LTBQJ* rather than *dao* 倒 (invert; lie down; etc.) as in *TSSC* (following the Xiao edition), but the two characters can be used as variant forms of each other despite their distinct meanings. Without recognizing this, Mori interpreted the line based on the character's typical meaning, whereas the sense is almost certainly that they simply "came to the flatlands" (到平地). Compounding the error, Mori then had to find a subject for the action of prostration, which he found in the following line, whereas the subject

ought to be Yuan and Li carried over from the previous line: "With silver saddles and reigns of gold, [we] arrived at the plains." Pound wisely rejected Mori's notion of a governor prostrating himself before Li Bo, but he also unfortunately turned that governor into a "foreman" in the process. See note 33.

32. ***Kan to*:** *Han dong* 漢東 (literally, "East of the Han") from the line below which is swapped with this line in the paraphrase. Pound follows the original order in the glosses, which seems to have helped him avoid Mori's error (see previous note).

33. ***foreman*:** Pound twice misread "governor" as "foreman" (here again in line 23), which it closely resembles in Fenollosa's hand. This is a good example of how some of Pound's creativity was born of his failure to master Fenollosa's script. If this was a conscious aesthetic decision rather than simply a misreading, it was a uniquely poor one.

34. ***Shiyo*:** [Hu] Ziyang [胡]紫陽 was a well known and extremely gifted Daoist master (*zhenren* [shinjin] 真人, literally, "perfect man"), who is said to have had more than three thousand disciples. ("Sennin" renders the term *xianren* 仙人, but the idea is essentially the same here.) Ziyang was an admired friend of Li Bo, and exerted a significant influence on the poet. When he passed away, Li Bo was entrusted with writing the inscription for his funerary stele. Mori mistakes his Daoist style name Ziyang [Shiyo]紫陽 (Purple Light) for the name of a mountain, which he thought perhaps was his home, but no mountain seems to have borne that name before the Yuan dynasty (the special use of the particle *zhi* 之 here understandably led him astray); Pound repeats the error. Note how the shift from heptameter to pentameter dramatically sets off this couplet in which the master appears.

35. ***Coming to meet me / Playing on a jeweled mouth organ*:** The multiple senses of *yao* [yo] 邀 (meet; welcome; invite) are all very similar but lead to at least two significantly different ways of parsing the syntax. If Ziyang is the subject of both main verbs, the sense would be: "The Daoist master Ziyang / Welcomed me [or us], playing on a mouth-organ of jade." (Mori and Kroll agree.) If, however, the second verb is part of a subordinate clause, Li could be in on the Sennin jam session, and the sense would be: "The Daoist master Ziyang / Invited me [or us] to play on a mouth-organ of jade." (Yip agrees.) Note that since the object here—*wo* 我 (me, us)—can be singular or plural, Yuan [Gen] could be jamming, too. I like both readings, and this is the sort of question that can never be fully resolved and perhaps shouldn't be unless one bears the yoke of the translator who cannot normally plow two divergent furrows at the same time. The *sheng* 笙 is a wind instrument with multiple pipes of different sizes set in a round base (like a panpipe bent into a circle) with a single mouthpiece at the bottom.

36. ***boys in China now make couplets*:** There are no parallel couplets on the pages where this note is written, so it probably refers back to lines 15–16 on the previous page, perhaps added here in parentheses to record an afterthought of Mori's after Fenollosa had already turned to the next page.

37. ***Min*:** The *Ming* 明 dynasty (1368–1644). The Qing scholar and poetry critic Shen Tao 沈涛 (1792–1855) uses this very phrase: "Worse and worse, whenever poetry criticism appears poetry dies—so why have such worthless talk?" (每况愈下，詩有話而詩亡，岂虛語哉?) The Qing poet Tao Shu 陶澍 (1779–1839) famously says something similar: "Ever since the Song and Yuan dynasties, whenever poetry criticism arises, the path of poetry becomes murky" (宋元以來，詩話興而詩道晦). See next note.

38. ***Zui yen*:** Sui Yuan 隨園, a penname for Yuan Mei 袁枚 (1716–1797), one of the great poets of the Qianlong era (18th century). He "made this his theme" in a poem called "On the Poetry Criticism of Song Writers" (題宋人詩話), where he says that "reading Song Dynasty poetry criticism makes me want to vomit my guts out" because the critics of that era draw exaggerated conclusions from misreadings of tiny bits from the great Tang writers Han Yu and Du Fu (我讀宋詩話，嘔吐盈中腸。附

會韓與杜，瑣屑為夸張). My thanks to Yan Zinan for (gleefully) identifying the allusions in this paragraph, for this and the previous note.

39. ***To*:** Tang 唐, roughly the 7th to 9th centuries.

40. ***long / and short characters / (quantity)*:** This note is an analogy with Greek and Latin prosody, whereas the distinctions in Chinese prosody are tonal, not quantitative: "level" (*ping* 平) and "oblique" (*ze* 仄) rather than "long" and "short."

41. ***mist*:** *xia* [ka] 霞 has the very particular sense of the twilight glow of the sun on the clouds either at dawn or at sunset. See next note.

42. ***storied houses of San-Ko*:** for San-ka-ro, i.e., *Canxia lou* 餐霞樓 (The Hall of Feasting on Dawn). This is the name of the hall, as Mori & Ariga's notes give it, not the region in which such halls are located, as Pound's line suggests. The phrase *canxia* 餐霞 (Feeding on Twilight) is used to describe esoteric Daoist yogic practices in which breathing exercises are understood to nourish the body, sometimes even in place of food, leading to longevity—in this case, using the "material energy" (*qi* 氣) in the air just before dawn.

43. ***exactly / resemble*:** If the two characters *wan si* [en ji] 宛似 in line 22 are parsed separately the sense of the couplet would be: "In Canxia Hall, we let loose immortal music, / Raucous and *winding like* a pair of phoenixes crying." But Mori & Ariga may be right that they should be read as a compound, "exactly like" instead of "winding like."

44. ***ram / young / ho / hö / parent*:** The glosses suggest that the *luan* [ran] 鸞 is the young of a phoenix, and *feng* [ho] 鳳 (phoenix) the parent, but the *luan* is a different kind of mythical bird (not unlike a phoenix, but not its progeny), which is sometimes paired with the phoenix in phrases representing great art or skill. In other pairings, typically *feng* 鳳 is the male phoenix, and *huang* 凰 the female. Of course, in European mythology there is only one "phoenix" at a time, so the conventional translation is only approximate.

45. ***~~flute~~ {pipe} / tube of the / sho*:** Mori's point is that the *sheng* [sho] 笙 (pan-flute) mentioned three lines earlier is composed of multiple *guan* [kwan] 管 (pipes) which are here used synecdochically for the instrument and its music. See next note.

46. ***The governor of Kan chu, drunk, stands and*:** The paraphrase swaps this line with the following line, and Pound follows this order instead of the order in the glosses. The inversion contributes to the impression that the sleeves must be the governor's, which is very possible, but the first line might be better understood in a general sense to refer to everyone's mood before the governor is singled out in the next line. Long sleeves were proverbially good for dancing. In that case the sense would be: "[Our] sleeves were long. The music urged. [We] wanted to lightly rise. / Then the governor of Hanzhong drunkenly stood up and danced." The final "we" could be the "sleeves" instead, as Mori suggests, rising on their own. On the other hand, since *ju* 舉 (rise; to raise) could be intransitive or transitive, "we" may be the implied subject and "the sleeves" the implied object: "[We] were all on the verge of lightly raising [our sleeves]." I can't help but observe that the various slightly different possibilities all amount to the same general idea, and the distinctions really only need to be settled in translation, where perhaps the best guide is the creation of the best poetic effect. No doubt Pound would have agreed.

47. ***foreman*:** See note 33.

48. ***Line 24*:** *LTBQJ* records a variant for this line (漢東太守酣歌舞), the sense of which is: "The governor of East Han drank freely, sang, and danced." See the preceding note.

49. ***guard*:** As in the paraphrase (switched to the previous line), *taishou* 太守 means "governor."

50. ***Kan / water / province*:** Mori's first thought was that Han [Kan] 漢 was short for the Han River 漢水 (lit. Han "Water"), as if the opening phrase meant "in the middle of the Han River" (漢[水]中), but he corrected it to "province" when he realized that *zhong* [chu] 中 (middle) was part of the name Hanzhong [Kan chu] 漢中, another designation for the prefecture otherwise known as Liangzhou 梁州. See line A12 of "The River Song."

51. ***(verb)*:** Mori's point is that *zhen* [chin] 枕 (pillow) functions as a "verb" in this line, parallel with *fu* 覆 (to cover) in the previous line. But according to Xu Shen's 2nd-century etymological dictionary *Shuowen jiezi* 說文解字 (Explaining Graphs and Analyzing Characters), the word originated as a noun (臥所薦首者). That etymology is ironic in light of Fenollosa's contrary theory in *The Chinese Written Character as a Medium for Poetry* that all nouns in Chinese have dynamic natural origins in transitive verbs that gradually became shrunken and ossified in order to name objects and ideas, as if the ancient neologistic process were always something like: "Because we *pillow* our heads on this wooden thing, let's call it a *pillow*." Perhaps Pound rejected Mori & Ariga's "my head pillowed on his thigh" because it sounded precious and clichéd even though that verbalization corresponds perfectly with the Chinese idiom.

52. ***Lines 25–26*:** These lines form a parallel couplet. The paraphrase inverts the lines, but Pound follows the original order from the glosses.

53. **This day / [This] occasion:** *dang* [To] 當, literally "On this" or "At this."

54. ***my spiritedness*:** Or perhaps "our spiritedness." Any possessive pronoun is implicit. The sense is: "The sentiments and spirit of that feast rose into the nine heavens." This line marking the climax of the feast breaks out of the quatrain structure and begins a striking five-line stanza using a single rhyme which also still works in modern Mandarin: *xiao* 霄, *zhao* 朝, *yao* 遙, *chao* 巢, *qiao* 橋 (for more, see Kroll 197).

55. ***before the end of the day (before evening)*:** The sense of *bu zhong zhao* [fu chu sho] 不終朝 is either "not a whole day" or "before the end of dawn," depending on how long one imagines the party to have lasted. Kroll gives "before the dawn was full," suggesting that they partied all night, then parted just before sunrise (194). The sense of the couplet is: "[But] stars depart and rain scatters at dawn; / And we left the gates of Chu, for mountains and rivers far away" (lines 28–29). Note that *yusan* 雨散 (scattered rain) is an idiom for the separation of friends, which sets up the following line whose implicit subject is plural.

56. ***Bum*:** for *bun.*

57. ***I had to fly apart . . . put us far apart*:** The crib is somewhat ambiguous here, and Pound only makes it worse. It helps to understand that line 27 stands alone (see note 54), and the couplets resume afterward. It makes no sense "to be off to So" (Chu) because they are already there.

58. ***Lines 30–31*:** After the previous couplet about both friends, this parallel couplet gives each friend a separate line devoted to his particular journey: "I went back again to the mountains to find my old hideout; / You also returned home passing over the Wei Bridge." The Wei Bridge was located outside Chang'an and is probably used as a metonym for the capital city, but Pound curiously makes the bridge itself Yuan's destination. Note that *ji* [ki] 即 can mean "already," as the gloss explains, or "also," which makes more sense here.

59. ***tensetsu*:** (Jap.) 転折, a brush stroke that begins horizontally then turns downward. The two characters literally mean "turn" and "break," as the comment explains. (The kanji 転 is a Japanese variant form of *zhuan* 轉.)

60. ***shi wa*:** *shihua* 詩話 ("poetry talk," i.e., critical discussions of poetry).

61. ***Kakki*:** Guo Xi 郭熙 (1023–c. 1085), a famous painter of the Northern Song dynasty who wrote an important essay on landscape painting called *Linquan gaozhi* 林泉高致 (The Noble Refinement of Woods and Streams), in which Fenollosa was extremely interested. He discusses it and quotes from it at length in one of his lectures (see MF 3402).

62. ***tensetsu*:** See note 59.

63. ***Shokio*:** *Shujing* 書經 (Classic of History). Although the term does appear in the *Shujing*, the explanation that *pi* [hi] 貔 is a kind of leopard is given in a 3rd-century CE encyclopedia called the *Guangya* 廣雅 (貔，貍貓也), an expanded version of the first Chinese encyclopedia (*Erya* 爾雅, Approaching Correctness) dating back to the 3rd century BCE. Elsewhere, it is described as a ferocious mythical beast, bearlike or tigerlike, and was typically used to describe strong and heroic warriors.

64. ***~~make / (? misprint)~~*:** Mori seems to have wondered briefly whether the text contained a misprint before figuring out how to interpret the character in this context: *zuo* [saku] 作 (to make; to do; "to be").

65. ***May*:** The fifth month of the lunar calendar, beginning in late January or early February, hence June or possibly July.

66. ***Taiko*:** *Taihang* 太行 *shan* 山 is one name for the formidable and sublime mountain range running along the eastern edge of the *Huangtu gaoyuan* 黃土高原 (Loess Plateau) to the west of Beijing and extending southward through Hebei 河北, Shanxi 山西, and Henan 河南 provinces. It forms part of the natural border of the "Great Wall." Kroll suggests that Li Bo was on his way to Taiyuan from east of the range in the Shandong 山東 (literally, "Mountains East") area. Note the clarification between gloss and paraphrase.

67. ***~~ship's~~ {sheeps'}*:** The correction suggests that Fenollosa rather comically misunderstood Ariga's pronunciation of the word, then corrected himself both here and then in the gloss above.

68. ***{Soso} General of Gi*:** Cao Cao 曹操 (155–220), the famous general from of the state of *Wei* [Gi] 魏 whose capital was at Luoyang. The allusions noted by Mori are to the opening lines of "Song of the Bitter Cold" (苦寒行), which include mention of the mountain's name, twisty sheep entrails, and breaking wheels (北上太行山, 艱哉何巍巍， 羊腸坂詰屈， 車輪為之) all in addition to the "bitterness" (*ku* 苦) or "difficulty = hardship" in the poem's title.

69. ***North / cool*:** *Beiliang* [hoku riu] 北涼. Mori makes the best of what is undoubtedly a textual corruption in *TSSC* for Beijing 北京 (as emended in *LTBQJ*); note the additional splash of the water radical 氵 at the left of 京. This is not the modern Beijing (lit. "Northern Capital"), but rather the name by which Taiyuan 太遠 was known during the Tang dynasty. Beiliang 北涼 is far to the northwest in Gansu province, much too far away to make sense. Mori fails to recognize the place name and reads the characters metonymically as referring to the wind, perhaps influenced by the allusion in the previous line. Pound follows.

70. ***continual*:** graphically ambiguous and apparently wrong, but this is how Pound also seems to have understood it ("still going").

71. ***noble*:** As we repeatedly see in their *kundoku*-inspired teaching method, Mori & Ariga first gloss *gui* [ki] 貴 in isolation in its typical usage as an adjective for "noble," but then correct it in the paraphrase to a verb meaning "to value" or "to esteem." It functions like the word *qing* [kei] 輕 (light; disdain) in the second half of the line, which is also a common adjective used verbally, with the sense of: "I was moved by how you esteemed righteousness and belittled gold."

72. ***faithfulness*:** *yi* 義 (righteousness, high morals).

73. ***blue*:** probably blue-green. See note to line 1 of "The Beautiful Toilet."

74. ***~~crystal~~ / ~~desk~~*:** *an* [an] 案 can mean "desk," but here it refers to a "jade" (*yu* [gioku] 玉) platter for serving food, especially one with legs (hence "stand"). Apparently while puzzling out the translation, Mori & Ariga first came up with "enamel stand," then "crystal stand," and then "crystal desk" before settling on "{jade} (enamel) stand," which was finally changed in the paraphrase to "blue jewelled table." Pound usually favored the glosses, but here follows the paraphrase verbatim, which is ironic because it is one of the rare instances where Mori & Ariga's linguistic prejudice shows in favoring the Japanese meaning "jewel" for *yu* 玉 (jade) along with that of "blue" for *qing* 青 (green, blue-green, blue, or black). Note that the gloss "jade" is squeezed in at the top, clearly an afterthought. The sense is: "high standing platters of blue-green jade." For examples near at hand of how the isolated glosses are revised when contextualized in the paraphrase as a result of Mori's *kundoku*-inspired pedagogy, consider "castle" in line 40, "noble" in line 37, "rise," "spend days," and "young" in lines 44–45, and also "deep" in line 47.

75. ***castle*:** Mori & Ariga glossed *cheng* [jo] 城 (walls; walled city) as "castle" in the initial stage of their *kundoku*-inspired teaching method, but corrected it in the paraphrase according to the context of the line as a whole. Pound, however, chose the gloss instead. See "Ballad of the Mulberry Road," line 6; "Taking Leave of a Friend," line 2; and "Leave-Taking Near Shoku," line 6.

76. ***corner / ~~melody~~ / {(or / two meanings}*:** The added parenthetical note stresses that there are two radically different meanings for this character, but the latter is struck out as irrelevant here (but see line 51; also line 14).

77. ***out towards the Western corner of the city*:** Mori stumbled over *qu* [kioku] 曲 (bend; winding; song; remote place) which he glosses plausibly as a "corner" of the city, but which could also refer to "a remote place" outside the city or perhaps even a "winding [road or river]." (See line 14.) In any case, the shrine mentioned in the next line as their destination was located several miles to the southwest of the city of Taiyuan 太原, so they do literally "go out" (*chu* 出) of the city, not just "out" on the town within the city walls, as Mori reads it. Kroll gives: "One time and another we went out beyond the city-wall's west corner" (195).

78. **壁 / *heki / blue*:** the color of jade. This water could be green, greenish, green-blue, greenish blue, bluish green, blue-green, bluish, or blue, or some shade somewhere between any of these. Kroll favors "cyan-blue." It may be helpful to bear in mind that the poetic quality of the phrase—*ru bi yu* [jŏ heki gioku] 如壁玉 (like green-blue jade)—may be more important than the evocation of a distinct image, contrary to our "imagist" expectations of what Chinese poetry is supposed to be. Mori & Ariga turn "blue jade" into "blue gems" (following Japanese usage), which seems to lead in turn to the idea of "as clear as" (naturally enough in a description of water). Pound's penchant for choosing the gloss over the paraphrase actually directs him to the better reading of "blue jade" in this case. See note to line B8 in "The River Song," line 3 of "Separation on the River Kiang," and line 10 of "Old Idea of Choan."

79. ***Shin / shrine*:** The *Jin ci* 晉祠 (Jin Shrine), almost two centuries old at the time, was located to the southwest of the ancient city of Taiyuan 太原, the capital of Shanxi 山西 Province. In choosing the first gloss "dynastic / temple" over the revised gloss "Shin Shrine" (probably revised during the paraphrasing stage), Pound seems to suggest that it is a Tang-dynasty ancestral temple instead.

80. ***played ~~on water~~ with the / water (in hand)*:** The false start suggests that Mori may have been unsure about *nongshui* [ro sui] 弄水 (literally, "do" or "act" on the water). It may refer to trailing a hand in the water, as the paraphrase says, or to "rowing," "punting," "trailing an oar," or simply "moving the water" (with the boat). See the notes to line 32 of "Poem by the Bridge at Ten-Shin."

81. ***bio*:** The Japanese reading "byo" is specific to this meaning of the character, as also in the Chinese pronunciation *suocao* 莎草 (reeds).

82. ***going grass green*:** Following the order of the characters in the glosses as if they were English, Pound turns the generic greenness of the grass into the idea of "grassness" as a shade of green water (which was the color of "blue jade" two lines earlier).

83. ***~~rise or~~ / ~~raise~~*:** *xing* [kio] 興 can also have this meaning, but here it has the sense of "inspiration, mood, fancy." See the note on "hi / Kio" in the opening comments to "The Beautiful Toilet."

84. ***spend days*:** Mori & Ariga first glossed this as the passing of *time* but then emended it in the paraphrase to a passing through *space*: "pass along (parts of water)."

85. ***{like} / ~~young~~*:** Mori & Ariga initially glossed *ruo* [jaku] 若 as "young"—which is a meaning it has only in Japanese—then Fenollosa squeezed the correction "like" above it. See the next note.

86. ***jaku—Ka / connected*:** This comment explains that *ruo* [jaku] 若 and *he* [ka] 何 are part of a single grammatical structure for a rhetorical question or exclamation. (Translation in next note.) Fenollosa also drew a line connecting the two characters. Mori & Ariga's explanation that this is an "expression of repentance" is misleading.

87. ***Lines 44–45*:** The sense of this tricky couplet is: "And when the mood struck us, we led courtezans there and wantonly dallied with them; / Ah, how those willow blossoms looked like snow!" The second line is a double simile: they (*qi* [Kī] 其) were like flowers white as snow. The idea of "falling" is only implicit, but see the variant in line 46.

88. **紅:** a textual variant reads *xian* 鮮 (newly, brightly).

89. **宜斜日:** "matches the setting sun." A textual variant for this phrase reads 如花落 (like petals falling).

90. ***drink*:** "drunk," in *yu zui* [yoku sui] 欲醉 (on the verge of being drunk).

91. ***The red ~~painting~~ painted girls . . .* :** The sense of the paraphrase is correct—i.e., "The rouged girls getting tipsy matched the setting sun" (紅粧欲醉宜斜日)—but if we were to adopt both of the textual variants for this line noted above, it would have the sense of: "The *brightly* made-up girls getting tipsy *were like petals falling*" (鮮妝欲醉如花落). The variants follow the metaphorical reading of the previous line. Of course, the second "red" in the commentary is the wine ("also [the] drink").

92. ***deep*:** *tan* 潭 [tan] (deep pool or lake). Note that it is given as an adjective in the gloss, then corrected to a noun in the paraphrase.

93. ***shaku*:** *chi* 尺 (a foot, a length of measure).

94. **~~new moon~~ / or / ~~mountain~~:** This interesting notation shows Mori in the process of deciphering the complex verse. After noting the literal meaning of *cui e* 翠娥 ("green eyebrow"), he evidently speculated that the phrase might be an allusion to the Goddess of the Moon, Chang'e 嫦娥 or an abbreviated metonym for any number of phrases for "moonlight" such as *e lun* 娥輪 (E's wheel), *e yue* 娥月 (E's moon), or *e po* 娥魄 (E's soul) since *e* 娥 can mean either "eyebrow" or "moon." Indeed, the term *e ying* 娥影 (eyebrow + reflection; moon + shadow) could refer either to the reflection of a beautiful woman in a mirror or to the image of Chang'e herself as seen in the moon. Mori evidently changed his mind about that reading, but the idea isn't exactly a howler since there seems to be a calculated ambiguity on Li Bo's part in confusing the two meanings: what we expect to see reflected in the water, after all, is the moon. Note, moreover, the anadiplosis—the repetition of the phrase ending line 47 and beginning line 48—which mirrors the mirroring of moon and eyebrows, and seems intended to exploit the double meaning. Mori's initial guess that it might be the name of a mountain also misses the mark, as he evidently also finally realized.

95. ***reflecting green eyebrows*:** Pound's calque is almost perfect here ("eyebrows" is but a synecdoche for "beautiful women," of course), but even in translation one can guess at the loveliness of using *xie* [sha] 寫 (to write) for a reflection on water. Mori's "copy / reflect" is exactly right, related to its early meaning of "transplant," "transfer," and thus "trace," "imitate," "copy," and even "express"—though Mori may have been helped by the Japanese meaning of the word (写す tends toward writing as transcription and duplication, and ultimately as photography). One wonders what Pound might have done with "write" or "transcribe" if Mori had given such a modern-leaning gloss.

As usual, the color word here is difficult. Since *cui* [sui] 翠 is also the word for "kingfisher," it is sometimes understood to evoke the iridescent polychromatic feathers of the kingfisher—a "vivid green-blue-purple-black," as Peter Boodberg describes it, or some such spectrum of colors. Boodberg proposes "alcedine" (from the Latin word for kingfisher) to describe this enigmatic color word, which Kroll follows: "Or by a tarn, clear a hundred feet down, that traced their alcedine brows" (195). In reference to hair (as with *qing* 青), the word usually means "glossy black," but there is some evidence that the ideal color for beautifully painted eyebrows at various times may have been, as Mori & Ariga suggest, "like a distant mountain" (whatever color that is, but obviously not glossy black). The reference is to a description of the beautiful wife of Sima Xiangru 司馬相如 (179–117 BCE) in the 4th-century *Xijing zaji* 西京雜記 (Miscellany of the Western Capital): "The color of her brows was like that of a distant mountain seen from afar" (眉色如望遠山). (See line 1 of "Taking Leave of a Friend.") Such poetic terms are not necessarily strictly referential, of course. The term *yuanshanmei* 遠山眉 (distant-mountain eyebrows) seems to have been used later to describe the pointed shape, not the color, of beautiful eyebrows in the course of ever-changing fashion trends. Eyebrows were always a key feature of feminine beauty in ancient China and thus perhaps inevitably subject to fickle standards.

96. ***Lines 49–50*:** Compare this couplet with lines B7–8 of "The River Song."

97. ***Hei Shu*:** Bingzhou 幷州, another name for Taiyuan 太原, the capital of Shanxi 山西 Province.

98. ***with*:** apparently a slip for "without."

99. ***This Hei Shu is not far from Peking, old / name for present province of Enshu*:** This note is misleading, and it is impossible to know whether Fenollosa, Ariga, or Mori was responsible. "Enshu" refers to Yanzhou 燕州, an ancient designation for an area near modern Beijing in Hebei Province, but it is not the same as "Hei Shu" which refers to Bingzhou 幷州, an old name for Taiyuan City 太原市 in Shanxi Province, which was also formerly known as "Beijing" (the Northern Capital). The potential for confusion here is easy. See note 69.

100. ***{making} {pleasure}*:** These insertions correct the mistakenly reversed glosses. A textual variant for *xing* [ko] 行 (pursuing, "making") reads *huan* 歡 (enjoying).

101. ***Choyo song / Choyofu*:** *Changyang fu* 長楊賦 (Rhapsody of Changyang), as in the poem. (Both *fu* and *bu* are acceptable Japanese *on*-readings of *fu* 賦.)

102. ***Yoyu*:** Yangxiong 楊雄 (53–18 BCE), of the Western Han [Kan] dynasty. Pound misread Fenollosa's "Yoyu" as "Layu."

103. ***promotion*:** *qingyun* [sei wun] 青雲 (high office, literally "blue clouds"). See line 5.

104. ***waited*:** *qi* [ki] 其 (hope, expect).

105. ***head*:** A textual variant reads *fa* 髮 (hair).

106. ***Shin no Shaänseki*:** 晉の謝安, i.e., Jin [dynasty] Xie An 晉之謝安 (320–385), courtesy name Anshi 安石, a well-known statesman and military strategist of the Eastern Jin [Shin] dynasty (317–420), who left his position at court to become a hermit on Dongshan 東山 (East Mountain), then later famously returned to imperial service as a prime minister.

107. ***Tozan*:** *Dongshan* 東山 (East Mountain) as in the poem, associated with eremitic retreat. See previous note.

108. ***I / bridge / South / head*:** Mori is making the best possible sense of what is probably a corrupted text. A textual variant reads "South of the Guo River Bridge" (渦水橋南), which is near "San tai" mentioned in the next line, where Yuan [Gen] has been assigned. The difference is whether the meeting takes place near the capital city or much farther south in He'nan. The latter is more likely, not least since a memory slip from line 31 is plausible in transmission.

109. ***San / palace*:** For Cuotai 鄴臺 (Cuo Terrace) in Cuoxian 鄴縣 Cuo County, located in present-day He'nan Province. Mori & Ariga (like Yip and Qian after them) seem not to have been aware that the typical pronunciation of this character changes from *zan* to *cuo* when used for this place name.

110. ***~~I must again by solitary~~ // (we) the group must separate*:** The subject of the verb in this line is ambiguous, and the notation here shows Mori wavering over whether it should be Li Bo leaving the crowd or the crowd dispersing, before he settled on the latter. A third alternative is that the subject is still Li Bo's friend Yuan [Gen], which seems most likely to me, especially if Wei [I] Bridge in line 35 is a corruption: "North of Cuotai, again [you] left our group."

111. ***Shoga*:** Xiaohe 蕭何 (257–193 BCE) of the Han [Kan] 漢 dynasty.

112. ***know*:** *LTBQJ* uses the textual variant *jin* 今 (now; this time; at once).

113. ***(If you) ask me how {much} I regret the parting—(much or little)*:** A deceptively simple line partly because *duoshao* [ta sho] 多少 can mean "how much" or "how many." Kroll thinks the latter, and translates the second line of the couplet as a description of that moment, which is extremely persuasive: "You asked me there how often we must be pained by such separations, / As falling blossoms at springtime's waning fluttered in fractious confusion" (196). (NB: Kroll's text gives *jin* 今; see previous note.) Wai-lim Yip favors "how much" but leaves out the specificity of parting as if it were a general question: "You asked me how much sadness I know." Yip, *Ezra Pound's Cathay* (Princeton: Princeton University Press, 1969), 210. The second line obviously responds to the first line in some way, but Kroll is probably right that the response is an indirect one through the description of the landscape instead of a direct one through the reported speech of Li Bo's finally getting around to answering the question (and which, strictly speaking, would require quotation marks in English or an indirect speech marker like Mori & Ariga's "I would avow that . . ."). Moreover, Li Bo answers that question directly in the following two lines (30–31) as much as he is expressing the ineffability of his feelings overall. The *zhi* 知 (know; perceive) is also tricky since it could even suggest that Yuan [Gen] is primarily talking about himself before Li Bo goes on to say how much pain he also feels: "[You] asked me [if I] knew how much this pain of parting was [for you]; / [For me it was like] falling flowers. . . ." But see the next note.

114. ***It is like the flowers falling*:** Note that there is no simile in the glosses but merely a description of flowers falling at the end of spring—a pure metaphor—which we are meant to understand in some way as a response to the question. For another example in this poem, see line 28. To translate such lines literally with their surprising parataxis would challenge the English reader's sense of poetic decorum with a genuinely bold foreignizing gesture which would render a characteristic feature of Tang poetry, but Pound did not do so. (See line 45.) Indeed, even though Pound had already used such parataxis in his own "In a Station of the Metro," he tends to shy away from it in these translations in favor of similes. See lines 5–6 in "Taking Leave of a Friend," where parataxis and a "pathetic" landscape lead us through a similar narrative detour into intense emotion, but Pound chooses simile over paratactic metaphor again. The boldest translation of lines 58–61 might go something like this: "You asked me if [I / anyone] knew how painful [our] separation is. / Blossoms were falling at the end of spring, whirling in a

mass of confusion. / Language cannot fully express it. / [Such] feelings cannot be fathomed." Pound's rendering of line 60 is beautiful, but quite different.

According to *LTBQJ*, one ham-fisted variant inserts an extra line here and modifies the current line, presumably to render the sentiment of the answer clearer: 鶯飛求友滿芳樹，落花送客何紛紛 (Orioles flying and seeking companions fill the fragrant trees; / The flowers fall as we say farewell—why this whirling mass of confusion?). By way of allusion to Ode #165 of the *Classic of Poetry*, the idea of birds seeking a companion (*qiu you* 求友) is a metaphor for the difficulty of finding a true friend in life. The same motif appears in Victor Segalen's "Trahison fidèle: 求友聲." Victor Segalen, *Stèles* / 古今碑綠, trans. Timothy Billings and Christopher Bush. (Middletown, Conn.: Wesleyan University Press, 2007), 1:139.

115. ***What is the use of talking . . . things of the heart*:** Note the isometric parallelism of lines 60 and 61. A textual variant swaps *yan* [gen] 言 (speech) and *qing* [jo] 情 (emotion).

116. ***calling to one my son*:** The odd phrase suggests a hint of a biographical note from Mori that Li Bo calls in *one* of the *two* sons he fathered (Boqin 伯禽 and Poli 頗黎); or perhaps Mori meant Li Bo's "*only* son" if the date of composition was imagined before the younger's birth. *Er* [ji] 兒 undoubtedly means "son," but "servant boy" is at least linguistically possible. Pound's "the boy" sounds a bit like the latter, whereas "my boy" could cover both. If the poem was composed in the period 744–753, and Boqin was born around 730 (give or take a few years), the "boy" in the poem could have been anywhere between about ten and twenty-five years old.

117. ***sit on his knees here / To seal this*:** Mori's reading of *chang* 長 (long) as "a long time" requires him to read *jian* 緘 (seal up) metaphorically as taking "dictation," otherwise it would be pointless and cruel to make his son kneel for the length of time it took Li Bo to compose or copy the poem just so his son could seal it up at the end. But as a compound *changgui* 長跪 (long + kneel) refers to a manner of kneeling upright without bending at the waist (the prayer position) as a way of expressing great respect; therefore the son—if it is the son and not the father—probably kneels (respectfully) only long enough for the letter to be "sealed." Pound's typical favoring of the gloss ("seal") over the paraphrase ("write to my dictation") works to his advantage in this instance. But I find it hard to imagine that Li Bo would ask someone else to write out such intimate verses instead of doing so himself in his own expressive calligraphy. (Of course, I may be wrong.) It is probably significant that Cao Zhi 曹植 (3rd century CE; see "Ts'ai Chi'h") uses the same two characters for kneeling to describe how he humbles himself before a Daoist sage on Mount Tai to ask about the mysteries of the Dao (我知真人，長跪問道；《飛龍篇》); and Li Bo seems to allude to that very poem in the fifth of his "Fifty-nine Ancient Airs" when he himself also kneels in the same way before a Daoist sage on the mountain to inquire about his precious secrets (我來逢真人，長跪問寶訣). (*Pace* Mair, I am assuming that Li Bo's kneeling there, too, is the *changgui* 長跪 of respect, rather than kneeling for a length of time.) But there is also some uncertainty about who is doing the sealing and kneeling. One possible sense of the line is: "I call my boy to 'kneel in respect' and to seal these lines," where the boy does both (as in Mori and Pound). Kroll, however, thinks Li Bo is the subject of all three verbs, and (like Mori) sees "long" as referring to the duration not the manner of kneeling: "I call the boy and, kneeling long, now I seal up these lines" (196). A third possibility combines prayer-style kneeling with Li Bo as the single subject of all three verbs: "I call my boy, kneel in respect, and seal up these lines." (In that case, the boy witnesses the sealing and is ready to take the letter for delivery immediately afterward in the next line.) There are other permutations, of course, but the most important point may be that these ambiguities are inherent in the text, and there is no single sinological fact: all of these readings are viable and debatable—and in some sense the differences

are insignificant until one tries to nail down the specifics in translation. Pound's "sit on his knees" may not be strictly accurate as a depiction of the practice, but if it conveys the sense of a formal and respectful disposition of the body to the English reader (which it does), then one can only call it perfect. Strictly speaking, of course, the line would have to be in the future tense in English ("I *will* call my son to kneel down and seal up these lines"), since the poem cannot be sealed up until *after* it has been written! And it is equally true that this final scene may be entirely fictional—no actual calling in of sons or kneeling by anyone—but merely an evocative and decisive closure to these wandering verses. There's poetry for you.

The Seafarer

Mæg ic be mē *s*ylfum sōðgied*d* wrecan,
May I for my own self song's truth[1] reckon,[2]
*s*īþas *s*ęcgan, hū ic ge*s*wincdagum
Journey's jargon,[3] how I in harsh days
*ea*rfoðhwīle *o*ft þrōwade,
Hardship endured oft.
*b*itre *b*rēostceare ge*b*iden hæbbe,
Bitter breast-cares[4] have I abided,
gecunnad in *c*ēole *c*earsęlda fela,
Known on my keel[5] many a care's hold,[6]
*a*tol ȳþa gewealc. Þār mec *o*ft bigeat
And dire sea-surge, and there I oft spent
*n*earo *n*ihtwaco æt *n*acan stęfnan,
Narrow[7] nightwatch nigh the ship's head
þonne hē be *c*lifum *c*nossað *c*alde geþrungen.
While she[8] tossed[9] close to cliffs. Coldly afflicted,[10]
Wǣron *f*ēt mīne[11] *f*orste gebunden,
My feet were by frost benumbed.[12]
*c*aldum *c*lǫmmum; þār þā *c*eare seofedun
Chill its chains are; chafing sighs
*h*āt[e] ymb *h*eortan; *h*ungor innan slāt
Hew my heart round[13] and hunger begot[14]
*m*ęrewērges *m*ōd. Þæt se *m*ǫn*n* ne wāt,
Mere-weary mood.[15] Lest man know not[16]
þe him on *f*oldan *f*ægrost limpeð,
That he on dry land loveliest liveth,[17]
hū ic *ea*rmcearig *ī*scealdne sǣ
List how I, care-wretched, on ice-cold sea,
*w*inter *w*unade *w*ræccan lāstum,
Weathered the winter,[18] wretched outcast[19]
winemǣgum bidroren,
Deprived of my kinsmen;[20]

bi*h*ǫngen *h*rīmgicelum: *h*ægl scūrum flēag.
Hung with hard ice-flakes,[21] where hail-scur[22] flew,
Þǣr ic ne ge*h*ȳrde būtan *h*limman sǣ,
There I heard naught save the harsh[23] sea
*ī*scaldne wǣg, hwīlum *y*lfete sǫng:
And ice-cold wave, at whiles[24] the swan cries,[25]
dyde ic mē tō *g*ǫmene *g*anetes hlēoþor
Did for my games[26] the gannet's clamour,
and[27] *h*uilpan swēg fore *h*leahtor wera,
Sea-fowls' loudness was for me[28] laughter,
*m*æw singende fore *m*edodrince.
The mews' singing all my mead-drink.[29]
*St*ormas þǣr *st*ānclifu bēotan, þǣr him *st*ear[n] oncwæð
Storms, on the stone-cliffs beaten,[30] fell[31] on the stern[32]
*ī*sigfeþera; ful oft þæt *ea*rn bigea*l*
In icy feathers;[33] full oft the eagle screamed
ūrigfeþra. Nǣnig hlēomǣga
With spray on his pinion.[34]
Not any protector
*f*ēasceaftig *f*erð *f*[r]ē[f]ran meahte.
May make merry man faring needy.[35]
For þon[36] him ge*l*ȳfeð lȳt sē þe āh *l*īfes wyn*n,*
This he little believes, who aye in winsome life
gebīdeð in *b*urgum, *b*ealosīþa hwōn,
Abides 'mid burghers some heavy business,
*w*lǫnc and *w*īngāl, hū ic *w*ērig oft
Wealthy and wine-flushed, how I weary oft[37]
in *b*rimlāde *b*īdan sceolde!
Must bide above brine.[38]
Nāp *n*ihtscua, *n*orþan snīwde,
Neareth[39] nightshade, snoweth from north,
*h*rīm hrūsan band; *h*ægl fēol*l* on eorþan,
Frost froze the land,[40] hail fell on earth then[41]
*c*orna *c*aldast. For þon *c*nyssað nū
Corn of the coldest.[42] Nathless[43] there knocketh now

*h*eortan geþohtas, þæt ic *h*ēan strēamas,
The heart's thought that I on high streams[44]
*s*ealtȳþa gelāc *s*ylf cunnige;
The salt-wavy tumult traverse alone.[45]
mǫnað *m*ōdes lust mæla gehwylce
Moaneth[46] **alway my mind's lust**
*f*erð tō *f*ēran, þæt ic *f*eor*r* heonan
That I fare forth[47]**, that I afar hence**
ęlþēodigra *ea*rd gesēce.
Seek out a foreign fastness.[48]
For þon nis þæs *m*ōdwlǫnc *mǫn*n ofer eorþan,
For this there's no mood-lofty[49] **man over earth's midst,**[50]
ne his *g*ifena þæs gōd, ne in *g*eoguþe tō þæs hwæt,
Not though he be given his good, but will have in his youth greed;[51]
ne in his *d*ædum tō þæs *d*ēor, ne him his *D*ryhten tō þæs hold,
Nor his deed to the daring, nor his king to the faithful[52]
þæt hē ā his sæfōre sorge næbbe,
But shall have his sorrow for sea-fare[53]
tō hwon hine *D*ryhten *g*edōn wille.
Whatever his lord will.
Ne biþ him tō *h*earpan *h*yge, ne tō *h*ringþęge,
He hath not heart for harping, nor in ring-having
ne tō *w*īfe *w*yn*n* ne tō *w*orulde hyht,
Nor winsomeness to wife,[54] **nor world's delight**
ne ymbe *ō*wiht ęlles nefne ymb *ȳ*ða gewealc;
Nor any whit[55] **else save the wave's slash,**[56]
ac ā hafað *l*ǫngunge sē þe on *l*agu fundað.
Yet longing comes upon him to fare forth on the water.[57]
*B*earwas *b*lōstmum nimað, *b*yrig fægriað,
Bosque taketh blossom, cometh beauty of berries,[58]
*w*ǫngas *w*lit[i]gað, *w*oruld ōnetteð:
Fields to fairness, land fares brisker,[59]
ealle þā ge*m*ǫniað *m*ōdes fūsne
All this admonisheth[60] **man eager of mood,**[61]

*s*efan tō sīðe, þām þe swā þęnceð,
The heart turns to travel so that he then thinks
on *f* lōdwegas feor*r* gewītan.
On flood-ways to be far departing.
Swylce *g*ēac mǫnað gēomran reorde,
Cuckoo calleth[62] **with gloomy crying,**
singeð sumeres weard, sorge bēodeð
He singeth summerward,[63] **bodeth sorrow,**
*b*ittre in *b*rēosthord. Þæt se *b*eorn ne wāt,
The bitter heart's blood.[64] **Burgher knows not**
*s*ęcg ēstēadig,[65] hwæt þā sume drēogað,
He the prosperous man what some perform
þe þā *w*ræclāstas *w*īdost lęcgað!
Where wandering them widest draweth.[66]
For þon nū mīn *h*yge *h*weorfeð ofer *h*reþerlocan,
So that[67] **but now my heart burst from my breast-lock,**[68]
mīn *m*ōdsefa mid *m*ęreflōde
My mood[69] **'mid**[70] **the mere-flood,**[71]
ofer *h*wæles ēþel, *h*weorfeð wīde,
Over the whale's acre,[72] **would wander wide.**
*eo*rþan scēatas, cymeð *e*ft tō mē
On earth's shelter[73] **cometh oft**[74] **to me,**
*g*īfre and *g*rādig, *g*ielleð ānfloga,
Eager and ready,[75] **the crying lone-flyer,**[76]
hwęteð on [*h*]wælweg *h*reþer unwearnum
Whets for the whale-path[77] **the heart irresistibly,**
ofer *h*olma gelagu: for þon mē *h*ātran sind
O'er tracks of ocean; seeing that anyhow[78]
*D*ryhtnes *d*rēamas þonne þis *d*ēade līf,
My lord deems[79] **to me this dead life**
*l*ǣne on *l*ǫnde: ic ge*l*ȳfe nō,
On loan and on land,[80] **I believe not**
þæt him *eo*rðwelan *ē*ce stǫndað.
That any earth-weal eternal standeth
Simle *þ*rēora sum *þ*inga gehwylce
Save there be somewhat calamitous[81]

ǣr his *t*īd āgā tō *t*wēon weorþeð:
That, ere a man's tide go,[82] **turn it to twain.**[83]

*ā*dl oþþe *y*ldo oþþe ęcghęte
Disease or oldness or sword-hate[84]

*f*ǣgum *f*rǫmweardum *f*eorh oðþringeð.
Beats out the breath from doom-gripped body.[85]

For þon þæt [is] *eo*rla gehwām *æ*ftercweþendra
And for this,[86] **every earl**[87] **whatever, for those speaking after—**

*l*of *l*ifgendra, *l*āstworda bętst,
Laud of the living, boasteth[88] **some last word,**[89]

þæt hē ge*w*yrce, ǣr hē on*w*eg scyle,
That he will work ere he pass onward,[90]

*f*ręme on *f*oldan wið *f*ēonda nīþ,
Frame[91] **on the fair earth**[92] **'gainst foes**[93] **his malice,**[94]

*d*ēorum *d*ǣdum *d*ēofle tōgēanes,
Daring ado, . . .[95]

þæt hine *æ*lda bearn *æ*fter hęrgen
So that all men[96] **shall honour him after**

and his *l*of siþþan *l*ifge mid ęnglum
And his laud beyond them[97] **remain mid the English,**[98]

*ā*wa tō *ea*ldre, *ē*can līfes blǣd
Aye,[99] **for ever, a lasting life's-blast,**[100]

*d*rēam mid *d*ugeþum! *D*agas sind gewitene,
Delight 'mid the doughty.[101]
Days little durable,[102]

ealle *o*nmēdlan *eo*rþan rīces;
And all arrogance of earthen riches,[103]

nearon nū *c*yningas ne cāseras
There come now no kings nor Caesars[104]

ne *g*old*g*iefan, swylce *i*u wǣron,
Nor gold-giving lords like those gone.[105]

þonne hī *m*ǣst mid him *m*ǣrþa gefręmedon
Howe'er in mirth most magnified,[106]

and on *d*ryhtlicestum *d*ōme lifdon:
Whoe'er lived in life most lordliest,[107]

ge*d*roren is þēos *d*uguð eal*l* *d*rēamas sind gewitene;
Drear[108] **all this excellence,**[109] **delights undurable!**[110]

wuniað þā *w*ācran and þās *w*oruld healdaþ,
Waneth the watch, but the world holdeth.[111]

brūcað þurh *b*isgo. *B*lǣd is gehnæged;
Tomb hideth trouble.[112] **The blade**[113] **is laid low.**

*eo*rþan *i*ndryhto *ea*ldað ond sēarað,
Earthly glory ageth and seareth.

swā nū *m*ǫnna gehwylc geond *m*iddangeard:
No man at all going the earth's gait,[114]

*y*ldo him *o*n fareð, *o*nsȳn blācað,
But age fares against him, his face paleth,

*g*ǫmelfeax *g*nornað, wāt his *i*ūwine,
Grey-haired he groaneth,[115] **knows gone companions,**

*æ*þelinga bearn, *eo*rþan forgiefen[n]e.
Lordly men are to earth o'ergiven,[116]

Ne mæg him þonne se *f* lǣschǫma, þonne him þæt *f*eorg losað,
Nor may he then the flesh-cover,[117] **whose life ceaseth,**

ne *s*wēte for*s*welgan ne *s*ār gefēlan
Nor eat[118] **the sweet nor feel the sorry,**[119]

ne *h*ǫnd on*h*rēran ne mid *h*yge þęncan.
Nor stir hand nor think in mid[120] **heart,**

Þēah þē *g*ræf wille *g*olde strēgan
And though he strew the grave with gold,

*b*rōþor his ge*b*orenum *b*yrgan be dēadum
His born brothers, their buried bodies

*m*āþmum *m*islicum, þæt hī ne *m*id wille:
Be an unlikely treasure hoard.[121]

ne mæg þære *s*āwle, þe biþ *s*ynna ful*l*,
[*Gold is of no help to a sinful soul*][122]

*g*old tō *g*ēoce for *G*odes ęgsan,
[*Before the dread might of God*]

þonne hē hit ār *h*ȳdeð þęnden hē *h*ēr leofað.
[*Even if he hoards it all his life.*]

*M*icel biþ se *M*eotudes ęgsa, for þon hī seo *m*olde oncyrreð,
[*Great is the dread might of the Creator, wherefore the world turns itself.*][123]

sē ge*st*aþelade *st*īþe grundas,
[*He firmly laid out the foundations,*]
*eo*rþan scēatas ond *ū*prodor.
[*The far reaches of the earth and sky.*]
*D*ol biþ sē þe him his *D*ryhten ne on*d*rædeþ: cymeð him se *d*ēað unþinged.
[*Foolish is he who fears not the Lord: unexpected death will come to him.*]
*ēa*dig bið sē þe *ēa*þmōd leofað: cymeð him sēo *ā*r of heofonum,
[*Blessed is he who lives with humility: heavenly grace will come to him.*]
*M*eotod him þæt *m*ōd gestaþelað, for þon hē in his *m*eahte gelȳfeð.
[*The Creator sets firm the spirit in him because he believes in His might.*[124]]
*St*īeran mon sceal *st*rǫngum mōde, and þæt on *st*aþelum healdan,[125]
[*A man must steer it with a strong mind and hold fast to its base,*]
and ge*wi*s werum, *w*īsum clǣne.
[*and be trustworthy to others, pure in his ways.*]
Scyle *m*ǫnna gehwylc mid ge*m*ete healdan
[*Each and every man must properly constrain—*]
† wiþ lēofne ond wið *l*āþne bealo,
[*with friends and enemies—(. . .) harmfulness,*]
† þēah þe hē hine wille fȳres fulne
[*even if he wishes him (. . .) full of flames*]
† oþþe on bǣle for*b*ærnedne
[*or on a pyre (. . .) burned*][126]
his ge*w*orhtne *w*ine. *W*yrd biþ swī[þ]re,
[*the friend he has made. Fate is stronger,*]
*M*eotud *m*eahtigra, þonne ǣnges *m*ǫnnes gehygd.
[*God mightier, than any man's comprehension.*]
Uton wē *h*ycgan hwǣr wē hām āgen,
[*Let us consider where we have a home*]
and þonne ge*þ*ęncan hū wē *þ*ider cumen;
[*and then ponder how we may get there*;]
and wē þonne ēac *t*ilien þæt wē *t*ō mōten
[*and we then should all strive to go*]
in þā ēcan ēadignesse
[*into the eternal blessedness*]
þǣr is līf ge*l*ǫng in *l*ufan Dryhtnes,
[*where life springs forth in the Lord's love,*]

*h*yht in *h*eofonum! Þæs sȳ þām *h*ālgan þonc
[*heavenly bliss! For this thanks be to the Holy One*]
þæt hē ūsic ge*w*eorþade, *w*uldres ealdor,
[*that he honored us, the Prince of Glory,*]
ēce Dryhten, in *e*alle tīd! Amen.
[*Eternal Lord, for all time! Amen.*]

Notes

THE SEAFARER According to Fred Robinson, writing in "'The Might of the North': Pound's Anglo-Saxon Studies and 'The Seafarer,'" *The Yale Review* 71, no. 2 (January 1982): 200–224, Pound translated this poem from his own college copy of Henry Sweet's *An Anglo-Saxon Reader in Prose and Verse: with Grammar, Metre, Notes, and Glossary* (Oxford, 1894), 171–174, which is the text reproduced here. Sweet classifies this as an "exile-poem" and calls it "by common consent the finest of the Old-English lyric—or rather half-lyric—poems" (222). Pound echoes these ideas both in the title of "The Exile's Letter" and also in his exceptional praise for both of them in his *ABC of Reading*: "Apart from the Seafarer I know of no other poems of the period that you can hang up with the 'Exile's Letter' of Li Po, displaying the West on a par with the Orient" (51).

Sweet describes the themes and structure of "The Seafarer" thus: "the simplest view of the poem is that it is the monologue of an old sailor who first describes the hardships of his seafaring life, and then confesses its irresistible attraction, which he justifies, as it were, by drawing a parallel between a seafarer's contempt for the luxuries of life on land on the one hand and the aspirations of a spiritual nature on the other, of which a sea-bird is to him the type. In dwelling on these ideals the poet loses sight of the seafarer and his half-heathen associations, and as inevitably rises to a contemplation of the cheering hopes of a future life afforded by Christianity" (223). Sweet cuts the last sixteen lines of the poem (lines 109–124) as it is preserved in the Exeter Book manuscript (hereafter MS), believing them to be an interpolation by another poet. The influential idea was first proposed by Friedrich Kluge in 1883, partly because of what feels like a sudden shift to the spiritual in the middle of line 64, and the explicit moralizing of the final passages. See Dorothy Whitelock, "The Interpretation of *The Seafarer*," in *The Early Cultures of North-West Europe*, ed. Cyril Fox and Bruce Dickens (New York: Cambridge University Press, 2013), 262. But for Pound, Sweet's cuts did not go far enough, and Pound's deliberately secularizing translation cuts nine more lines from Sweet's already truncated text, and ends in the middle of a sentence whose meaning is thus radically altered (see note 121). Robinson argues that Pound's secularizing translation conformed to the prevailing scholarly opinion of the day by filtering out what were thought to be its later homiletic accretions, but Whitelock's influential study, originally published in 1950, shifted scholarly opinion to view it as a unified work, even if the exact relationship between the two parts is still open to debate. Indeed, Whitelock persuasively argues that the arduous sea-journey is not just a spiritual quest, but literally a "pilgrimage, with renunciation of worldly pleasures. He is not going seafaring for its own sake, but, as an islander, he cannot reach the land of the foreigners except across the sea, and when we remember the conditions of early voyaging we need not wonder that this part of his journey should occupy so much of his thought" (262). Early allegorical readings by Gustave Ehrismann and O. S. Anderson, however, assume that the poem describes the suffering of life followed

by a heavenly journey. (The first attempts to explain the poem's contradictions as a dialogue between two sailors—an older and a younger—began with Max Rieger in 1869, but after some interest the idea has completely run its course.) To show what Pound consciously cut from the end of Sweet's text, I have included those final nine lines as well as the sixteen lines Sweet himself had already cut from his own text and relegated to the endnotes.

Pound's poem was first published in *The New Age* (November 30, 1911) along with a "Philological Note" as the first piece in a new column called "I Gather the Limbs of Osiris" (there were twelve in all), which is described by the editor as a place where Pound would "contribute expositions and translations in illustration of 'The New Method' in scholarship." (See Editor's Introduction.) The note reads:

> The text of this poem is rather confused. I have rejected half of line 76, read "Angles" for angels in line 78, and stopped translating before the passage about the soul [line 100] and the longer lines beginning, "Mickle is the fear of the Almighty" [line 104], and ending in a dignified but platitudinous address to the Deity: "World's elder, eminent creator, in all ages, amen." There are many conjectures as to how the text came into its present form. It seems most likely that a fragment of the original poem, clear through about the first thirty lines, and thereafter increasingly illegible, fell into the hands of a monk with literary ambitions, who filled in the gaps with his own guesses and "improvements." The groundwork may have been a longer narrative poem, but the "lyric," as I have accepted it, divides fairly well into "The Trials of the Sea," its Lure and the Lament for Age. (107)

Pound thus describes his unusual translation as a speculative but carefully considered recreation of a "lost" original. He even goes so far as to say three months later in the same column: "I have been questioned, though rather in regard to 'The Seafarer' than to Arnaut, how much of this translation is mine and how much the original. 'The Seafarer' was as nearly literal, I think, as any translation can be" (February 15, 1912, 369). Pound's departures from the "literal" sense of the poem, however, are so many that some scholars have wondered whether Pound knew as little Old English as he did Chinese, but the better question to ask is what Pound means by "literal." In *A Guide to Ezra Pound's Personae, 1926* (Berkeley: University of California Press, 1969), K. K. Ruthven suggests: "When thinking about this poem it helps if one distinguishes between what are obviously misunderstandings on Pound's part and what are only apparent misreadings of the text." Good advice, but in practice difficult to do. (Indeed, the same might be said categorically about the Chinese poems, too.) Pound makes it easy when he tells us that his "mid English" is not a mistake for *mid ęnglum* (among the angels) but rather a deliberate emendation to *mid Anglum* (i.e., the Angles, early colonizers of Britain). But consider another phrase quoted at the end of the same sentence where he translates *wuldres ealdor* as "World's elder" instead of "Prince of Glory." The discrepancy appears to result from misreading *wuldor* (glory) as *woruld* (world) and from rendering *ealdor* (traditionally "prince") with its cognate "elder." Although most of us would not call that a very "literal" rendering of a formula for "the Deity" because we now understand that "literally" means "accurately," nevertheless, in another sense, the "spirit" of a text is what the words mean, and the "letter" of a text is what the letters read or say, that is, their appearance on the page or the sound they make when you speak them. By that measure "World's elder" captures both the spirit *and* the letter of *wuldres ealdor* with uncanny precision—"as nearly literal as any translation can be"—even better than "Prince of Glory" does. (See David Bellos's chapter "The Myth of Literal Translation.") To be sure, such an explanation stretches the meaning of both "literal" and "translation," but it makes sense of Pound's claim: he is not self-deluded, and his "obvious misunderstandings" are relatively few.

Hugh Kenner likewise observed that Pound translates *eorþan rices* (the *þ* or "thorn" is our modern *th*) as "earthen riches" instead of "kingdoms of the world," which has the feel of a student's howler. The discrepancy results from reading *rices* (kingdoms) as "riches," and from reading *eorþan* (*of* the earth) with its OE genitive declension as if it were the modern adjective "earthen." But since the general meaning of the phrase is something like "the vanity of worldly wealth and power," we could say that Pound renders it in both letter and spirit in what Kenner calls "a sort of pun" which "has a slightly wrong meaning but a completely right feeling"; quoted in S. J. Adams, "A Case for Pound's 'Seafarer,'" *Mosaic* 9 (Winter 1976): 127–146, at 133. Indeed, insofar as "earthen" means essentially the same as *eorþan* (*of* the earth), despite the difference in grammatical parsing, the word is a microcosm of Pound's translation process. The extent to which Pound does this over and over again in this poem has been greatly underappreciated. Even S. J. Adams, who reviews Pound's grammar and metrical approximations line by line, still refers to the weight of "all of Pound's local blunders taken altogether," which he finds considerable but ultimately less serious than Pound's de-Christianizing of the poem, which is its one significant difference from our current scholarly understanding of it (133). As Friedrich Schleiermacher might say, Pound's translation moves the reader closer to the Anglo-Saxon instead of moving the Anglo-Saxon closer to the reader, by rendering both the sound and a semblance of sense, rather than the sense alone.

But what shall we call this? "Literal translation" runs too much against the grain of common understanding. Kenner's "a sort of pun" helpfully emphasizes how two meanings hide under one sound (*rices* = "kingdoms" *and* "riches"), and reminds us that one must know both languages to get the joke (a silver plate, *s'il vous plait*). Indeed, "bilingual pun" may well be the best term for this devious crossing of sounds and meanings, but the term that scholars use is "homophonic translation," referring to a mode of experimental, sometimes ludic, translingual writing which Pound was clearly doing half a century before its wave of popularity in experimental poetics in the 1950s and '60s, best represented by Louis Zukofsky's provocative versions of Catullus. Indeed, Zukofsky claimed in his 1961 preface that his translation "tries, as is said, to breathe the 'literal' meaning with him [Catullus]." (For more on Zukofsky, see Steven Yao, *Foreign Accents* [New York: Oxford University Press, 2001], 209–233.) In homophonic translation, the primary aim is to render the sound rather than the sense, but poets are often able to reintroduce a comparable sense or to fabricate a dialogical one (angels to Anglos), as Zukofsky increasingly did as he progressed through the *carmina*. This recuperation of sense can happen at the level of the word (which is easy to spot in a cognate), but also at the level of the phrase, the line, the stanza, or the work as a whole. Strictly speaking, the term "homophonic translation" does not account for this element of recuperated or strategically introduced sense. The term "phono-semantic matching" probably comes closest, but in much of this kind of poetry the sense may not be close enough to qualify for that category as linguists typically apply it. And where does one draw the line? How far can the sense stray from the original before the translation is no longer a phono-semantic match?

Here I use the term "homophonic substitution" to describe when Pound is not only following the sound of the OE text but also recreating some aspect of its sense, either directly or obliquely. A "substitute" is not an equivalent, but an approximation. I use "homophone" when the translation follows only the sound, not the meaning, although it may be a component in a larger scale recreation of the sense. The aim is to ensure that readers do not underestimate how often apparent inaccuracies in the translation are actually *indirect* evocations of sense through direct evocations of sound, but my notes are not exhaustive. And I leave the fine shadings for readers to determine on their own.

These issues do not arise with Pound's early Chinese translations, of course, where the sound of the original is not in play, and the chief method of moving the reader closer to the author is the "calque"—a

transfer of lexical meanings so "literal" that it imposes its foreignness unidiomatically on the new text. (Such Chinese experiments would have to wait for another century before Jonathan Stalling's remarkable Sino-phonic English poetry in *Yingelishi* / 吟歌丽诗. [Denver: Counterpath Press, 2011].) Pound uses calques in "The Seafarer," too. But sometimes a calque is just a cognate, with no guarantee that it will have the same meaning even though they are both forms of "English" in this case. (Strictly speaking, two cognates have the same roots, as opposed to "false cognates" which merely sound alike, but I have not bothered to verify etymologies in order to make that distinction here.)

As with the Chinese texts, my notes are not intended to catch out Pound on his "mistakes," but rather to answer the question: What exactly does the original text seem to mean, to the degree that it can be determined at all? I have left it to readers to decide for themselves whether Pound's poetic departures from the general sense of the Old English are intentional or accidental except in those rare cases where there is good evidence for the latter, which I explain. In almost every case, when Pound gives a homophone, calque, or nonidentical cognate, it would be easy to cry foul, but skeptical readers should consider each one potentially as a manifestation of Pound's "new method" of presenting the "luminous detail."

In his *ABC of Reading*, Pound declares "I once got a man to start translating the Seafarer into Chinese. It came out almost directly into Chinese verse, with two solid ideograms in each half-line" (51). One could certainly pull off such a translation, especially if by "solid ideograms" Pound meant he was counting only *shizi* 實字 ("solid characters" or content words) as opposed to *xuzi* 虛字 ("empty characters" or function words), but it would require a heroic poetic effort from the translator, and it is highly misleading for Pound to suggest that it would naturally come out that way; for examples, see Timothy Billings, Christopher Bush, et al., "Cathay at 100: A Conversation," *Chinese Literature: Essays, Articles, Reviews* 37 (2015): 161–177, at 175–177. At the end of *Umbra* (1920), Pound identified this poem as one of his three "Major Personae" along with "Exile's Letter (and *Cathay* in general)" and "Homage to Sextus Propertius" (128).

I have consulted the following editions and dictionaries listed in the bibliography, but I do not cite page numbers since the references are more easily found by line number or alphabetical order: Adams, Bosworth-Toller, Clark, Gordon, Higly, Klinck, Mitchell and Robinson, Owen, Sisam, Sweet, and Thorpe. (See the Collective Bibliography for details.) My translations are sometimes clunky to keep the word order of the original. My deep thanks to Andrew Galloway for his helpful suggestions, corrections, and confirmations in reviewing this text.

1. ***song's truth*:** partial homophonic substitution for *soð-gid* (truth-song, true song, true tale).

2. ***reckon*:** homophone for *wrecan* (to express).

3. ***jargon*:** homophonic substitution for *secgan* (to narrate, relate), transposing the alliteration from *s* to *j*. The grammar is altered from verb and object to genitive compound. The sense of the opening is: "I can utter a truth-song about myself, / Recount my journeys."

4. ***Hardship endured oft. / Bitter breast-cares*:** Perhaps only by coincidence, Thorpe (1842) gives: "hardship / oft suffer'd, / bitter breast-cares." If Pound read Thorpe, there is little evidence of its influence elsewhere.

5. ***keel*:** homophonic substitution for *ceole* (keel; a ship), a cognate.

6. ***care's hold*:** homophonic substitution for the compound *cearselda*, from *cearu* (cares, sorrows) + *seld* (abode; seat; throne). The sense of the whole phrase is: "Experienced aboard ship many places (i.e., instances) of sorrow."

7. ***Narrow*:** homophonic substitution for *nearo* (narrow; confined; oppressive; anxiety inducing). The latter meanings are primarily intended, but Adams thinks it may be "a transferred epithet refer-

ring to the ship's prow: maintaining nightwatch on a narrow prow in high seas would be risky" (136). Thorpe and Bosworth-Toller both give "anxious night watch." There might also be a pun on "narrows" (straits) to be navigated.

8. ***she*:** The gendering is Pound's flourish. The OE pronoun *he* (he, it) refers back to the masculine *nacan* (ship).

9. ***tossed*:** homophonic substitution for the intransitive *cnossað*, a *hapax legomenon* or unique word in the OE corpus (Klinck). The meaning of *cnossað* is uncertain, but probably related to the transitive *cnyssen* (to strike, beat upon). Sweet's glossary gives "**cnossian** *int.* knock (against) 29 / 8." Klinck suggests: "dashes by the cliffs."

10. ***Coldly afflicted*:** for *calde geþrungen* (constricted with cold). Sweet's punctuation follows one editing tradition of including this clause at the end of the previous sentence, whereas other editors (including Thorpe) place it at the beginning of the next sentence so that it refers to the speaker's feet, as Pound renders it.

11. ***fet mine*:** MS "mine fet." Sweet's emendation is an attempt to correct the alliterative meter, but it is generally rejected.

12. ***benumbed*:** homophonic substitution for *gebunden* (bound, fettered): numb feet cannot move easily.

13. ***chafing sighs / Hew my heart round*:** More literally, the sense is: "there, cares sighed, / Hot around my heart." Pound recasts the subject and verb of *ceare seofedun* (cares lamented) into an adjective and noun ("chafing sighs"), and avoids the opposition between the heat of anxiety and the cold of exposure.

14. **begot:** for *slat* (slit, rent, torn "as an animal does with the teeth or feet, a bird with its beak, etc.," Toller-Bosworth). The sense of the original is "Hunger within tore / at the sea-weary mind"—hunger compounding a mind or spirit already sea-weary—whereas Pound's lines suggest that the sea-weariness is a feeling created by hunger.

15. ***mood*:** homophonic substitution for *mod*, which Bosworth-Toller generally defines as "the inner man, the spiritual as opposed to the bodily part of man," and with regard to emotions as "soul, heart, spirit, mind, disposition, mood." Pound also gives a homophonic substitution in lines 39, 50, and 59 but renders it as "mind" in line 36.

16. ***Lest man know not . . . List how I*:** The general sense is "All this the man who lives comfortably on dry land cannot know: how I, wretched with cares, have endured the cold seas in winter," which Pound has altered to the exhortatory: *In case you landlubbers don't know how good you've got it, let me tell you what it's like at sea. . . .*

17. ***loveliest liveth***: for *fægrost* (most fairly, pleasantly, sweetly) *limpeð* (it befalls, happens), partial homophonic substitution. Pound shifts the alliteration from *f* to *l* while approximating the sense. Note the deliberate archaizing of the verb conjugation, used here for the first time in the poem and repeated periodically throughout.

18. ***weathered the winter*:** partial homophonic substitution. Mitchell and Robinson point out that *winter* is an adverbial accusative ("in the winter"), and *sæ* (sea) the direct object of *wunade* (endured), not "on the sea," as Pound gives it. The sense is: "[I] endured the ice-cold sea in winter." Pound's grammatical mistake (if it is a mistake) is easy for a non-specialist to make, but the general sense is the same—and the alliteration on *w* is emphasized with the isolation of the phrase.

19. ***wretched outcast*:** partial homophonic substitution for *wræccan lastum* (on the paths of the exile). Pound's phrase ingeniously unpacks the literal and figurative senses of *wrecan* (exile, outcast; wretch). See line 57.

20. ***my kinsmen*:** for *winemægum* (loving, friendly, or protecting kinsmen). This line is missing a hemistich.

21. ***Hung with hard ice-flakes:*** homophonic substitution for *bihongen hrimgicelum* (hanging rime-ice; icicle).

22. ***hail-scur*:** homophonic substitution for *hægl scurum* (hail in showers). *Scur* is an archaic form of "shower" not used since the 15th century.

23. ***harsh*:** alliterative rendering of *hlimman* (resounding, raging).

24. ***at whiles*:** archaic homophonic substitution for *hwilum* (sometimes; while).

25. ***the swan cries*:** for *ylfete song* (song of the wild swan). See Gordon.

26. ***games*:** a homophonic calque of *gomene* (sport, amusement, entertainment).

27. ***and*:** Sweet uses this spelling for OE "ond" throughout.

28. ***for me*:** homophonic substitution for *fore* (instead of), *hleahtor wera* (the laughter of men). This is an exemplary instance of how the original sense can be recuperated despite the "mistranslation" of a homophone: the cry of the curlew had to serve as laughter for him, without the company of men.

29. ***mead-drink*:** homophonic substitution for *medodrince* (mead-drinking; mead).

30. ***beaten*:** homophonic substitution for *beotan* ([storms] beat), an active preterite, not a passive past participle. The sense of this passage is: "There storms beat on the stone cliffs, and the icy-feathered sea-swallow answered them."

31. ***fell*:** This is Pound's interpolation in place of *oncwæð* (answered) apparently necessitated by having lost *beotan* as the main verb of *stormas*. See the preceding note.

32. ***stern***: pure homophone for *stearn*. It is not the stern of a ship, as implied by Pound, but a "tern," which is: "The common name of a group of sea-birds of the genus *Sterna*, or sub-family Sterninæ, akin to the gulls, but having generally a more slender body, long pointed wings, and a forked tail; a sea swallow" (*OED*, *tern*, n.1). It may also have included the kittiwake (Gordon).

33. ***In icy feathers*:** for *isigfeþera* (icy-feathered), referring to the birds, not to the storms.

34. ***With spray on his pinion*:** for *urigfeþra* (dewy feathered; with wet plumage).

35. ***Not any protector / May make merry man faring needy*:** The sense of the OE line is: "Nor was there any protecting kinsman able to console the suffering spirit" (i.e., to make the needy man merry). Sweet's "f[r]ē[f]ran" emends the MS from the nonsensical *feran* (to travel) to *frefran* (to "console, cheer"; Sweet's glossary). Pound seems to incorporate both readings by homophonically rendering *feran* as "faring" and semantically rendering *frefran* as "make merry." Thus, "man faring needy" as a phrase approximates the first hemistich—*feasceaftig ferð* (a destitute soul)—but without any hint of the spiritual, and homophonically approximates the second hemistich: *faring needy = feran meahte* (able to console). A perfect homophonic substitution except that the word order makes it difficult. Mitchell and Robinson introduce a paragraph break after this line.

36. ***Forþon*:** Much debated among scholars (for a summary see Klinck 130–131), *forþon* appears to be used in a different sense from its typical meaning of "therefore" or "because" in at least three of its eight occurrences in this poem (lines 27, 33, 39, 58, 64, 72, 103, and 108). Possible meanings include: "indeed," "but," "truly," and "for the following reasons." Here it seems to mean "indeed." Pound's "This" seems not to translate *forþon*, but rather to anticipate the clause "how I weary oft." See note 43 on "Nathless."

37. ***This he little . . . how I weary oft*:** The sense of these lines is: "Indeed, he little believes—he who has experienced life's joys in town with few misfortunes, proud and flushed with wine—how I in weariness often. . . ." Pound's only significant departure from the OE is "some heavy business" for *bealosiþa*

hwon (few misfortunes), which has more or less the opposite meaning. Pound's "'mid burghers" is a homophonic substitution for *in burgum* (in houses, in town).

38. ***above brine*:** partial homophonic substitution for *in brimlade* (on seaways), for alliteration.

39. ***Neareth*:** an alliterative rendering of *nap* (darken).

40. ***Frost froze the land*:** homophonic substitution for *hrim hrusan band* (frost bound the ground). Pound may have been influenced by a questionable entry in Sweet's glossary: "***ge*bind** *n*. binding—'waþema ~' the frozen waves 26 / 24." The citation refers to line 24 of "The Wanderer" (Sweet's selection #26): "and ic *h*ēan þǫnan / wōd *w*intercearig ofer *w*aþema gebind" (and I, humble and winter-care-worn, from there crossed over the 'binding of the waves'). Bosworth-Toller gives "the band of billows." It might look like a slip, but Pound's line is an almost perfect homophonic substitution from start to finish. Note how the alliteration shifts from *h* to *f* (to match *feol*), and how *band* (bound) is echoed in *land* after the reinversion of the OE word order (subject-object-verb) forces "froze" into the position of *hrusan* (ground). This is what Pound once called the "divine accident" whereby a poet is sometimes blessed in striving to translate the "word music" of *melopoeia*.

41. ***earth then*:** homophonic substitution for *eorþan* (earth) reproducing the sound of the inflection (*–an*) for the accusative singular plural.

42. ***Corn of the coldest*:** homophonic substitution for *corna caldast* (the coldest of grains). Pound was probably thinking of the general archaic sense of "corn" as a "small hard particle, a grain, as of sand or salt" (*OED*, *corn*, n. 1).

43. ***Nathless*:** *Forþon* here probably sets up a causal correlative clause beginning on line 39, as Klinck paraphrases it: "For the following reason thoughts now strike upon my breast [i.e., agitate me] . . . : because there is no man so proud of heart" (130f).

44. ***high streams*:** Thorpe suggests emending and compounding *hean* (humble, lowly) and *streamas* (streams; sea) to *heahstreamas* (high seas, deep ocean), which is exactly what Pound gives here. Pound's choice may have been motivated by confusion over high and weak forms, by his artistic impulse for homophonic substitution, or perhaps by consulting Thorpe. In recent decades, it has been suggested that *hean* (humble) may indeed be the correct form modifying *ic* (I) with the sense of: "I, lowly."

45. ***sylf / alone*:** There has been much scholarly discussion over *sylf* (self) since it would suggest that the speaker has never experienced the seas himself before, which contradicts the first part of the poem. Emending the word to *eft* (yet again) would make more sense, but would not fit the alliterative scheme. Some have argued that the distinction may be that the speaker has never traveled on the "high seas" before, but merely along the coasts. (See Gordon, Klinck.) Robinson notes that "Anglo-Saxon dictionaries do record a rather rare usage of *sylf* meaning 'alone,'" which Pound seems to have intuited here contrary to general scholarly opinion, as confirmed by at least one other scholar of Anglo-Saxon (222–223).

46. ***Moaneth*:** homophone for *monað* (urges, prompts); "lust" is an archaic and misleading cognate for OE *lust* (desire). See below.

47. ***fare forth*:** homophonic substitution for *ferð to feran*. By itself, "forth" is merely a homophone for *ferð* (spirit), which is the object of the verb *monað* (urges, prompts), but together with "fare" it ingeniously forms an idiom for *feran* (to travel). The sense of the sentence is: "The heart's desire urges, on every occasion, the soul [*ferð*] to go forth [*feran*]."

48. ***foreign fastness*:** The alliterative phrase connotes a stronghold or fortress, whereas the sense of *elþeodigra eard* is simply a "land of foreigners." In some Christian readings, the term is thought to be an allegory for "heaven," but in private correspondence Galloway (following Whitelock) thinks it is

more likely to refer to an actual pilgrimage destination than to be an allegory since Heaven is described directly elsewhere in the poem.

49. ***mood-lofty*:** homophonic substitution for *modwlonc* (proud-minded, high-spirited, courageous of heart).

50. ***man over earth's midst*:** alliterative homophonic substitution for *monn ofer eorþan* (man all over the world).

51. ***Not though he be given his good, but will have in his youth greed*:** Pound invents his own Old English maxim by completely changing the meaning of this line, apparently out of carelessness, but perhaps by design. (Galloway, who admires the innovative technique of this translation, says frankly in private correspondence: "I think Pound is completely out of his depth in this line.") The original line is tricky but probably means: "Nor of his *gifena* (gifts, graces, or moral qualities) so *god* (generous, plentiful, good), nor in youth so bold." Pound homophonically renders this *gifena þæs god* (of "gifts" so "good") as "given his good," then interpolates the idea of "greed." Pound may have tried looking up *gifena* (of gifts) in Sweet's glossary where he would have found only "**gīfernis** *f.* greediness" (258), and for some reason substituted it for *hwæt* (bold, brave), perhaps simply for the sake of creating the maxim against avarice. If this was meant to be a bilingual pun, the joke was lost on most of his readers.

52. ***deed to the daring . . . king to the faithful*:** The calqued syntax makes Pound's line challenging to understand, but he seems to be recreating the general sense of the OE line which is: "Nor in his deeds so brave, nor with a lord so gracious to him." But the OE also includes two conditions in the previous line (abundance of gifts, boldness of youth) which are meant to be part of this same series of four conditions all ending with *sæfore sorge* (in seafaring sorrow), whereas Pound has turned those first two conditions into a self-contained maxim, leaving the remaining two to begin a new thought, which he at least makes parallel: in both cases good things end in bad (gifts to greed, virtue to sorrow). Sweet capitalizes the first letter of *Dryhten* (Lord) even though such a distinction would not necessarily be made in medieval manuscripts (and is not in the Exeter Book, which reads lowercase *dryhten* throughout). Indeed, it may be a secular "lord" here ("king," as Pound puts it), whereas two lines below it has almost certainly shifted to "Lord," the Christian god, which possibility Pound's translation decidedly avoids. See also lines 65 and 106.

53. ***sorrow for*:** i.e., "sorrow because of." The sense of the OE line is: "That he shall not inevitably have sorrow in seafaring."

54. ***Nor winsomeness to wife*:** homophonic substitution for *ne to wife wynn* (nor the pleasure of a woman).

55. ***any whit*:** homophone and calque ("whit") for *ymbe owiht* (about anything).

56. ***wave's slash*:** for *yða gewealc* (rolling of waves). Pound translates the same phrase in line 6 as "dire sea-surge."

57. ***Yet longing comes upon him to fare forth on the water*:** The sense of the OE line may be: "The one who heads out for the sea always has a longing." If this is correct, the idea is that the seafarer constitutionally suffers a *langung* (longing) that is a perpetual unfulfillment or distress no matter where he is—i.e., "ever hath he weariness whose way is on the water" (Bosworth-Toller)—as Gordon also thinks: "the context makes it clear that this does not mean a longing for the sea." Whitelock points out "the word in Old English often means grief and could here apply to the voyager's misery, which is yet safer for the soul than the life of pleasure on land. . . . Or the 'yearning' may refer to the longing for the security which only the 'joys of the Lord' can give" (265).

58. ***byrig / berries*:** Pound's rendering of *byrig* (cities) as "berries" was singled out by Sisam (1954) as a howler, which prompted Robinson to defend it as an aesthetic choice between two "equally defen-

sible" linguistic possibilities, though one not generally favored by scholars (218). Sweet's glossary has an entry for "**bęrige** *f.* berry," but none for the more common *byrig*; his more elementary *Anglo-Saxon Primer* contains *byrig* a dozen times in its ninety pages of lessons, however, and includes glossary entries for "**byriġ**, *see* burg," and "**burg**, *sf.* city." Robinson reports that Pound wrote the word "mulberry" in the margin beside *byrig* in his copy of Sweet's text, which indicates that he consulted another source, probably John Clark Hall's *Concise Dictionary of Anglo-Saxon* which has the entry "**byrig** = **burg**" (i.e., dwellings in a town) immediately followed by one for "**byrigberge** *f.* mulberry" (55). The proximity of the two suggests an innocent blunder, not unlike *gifena* / *gifernis* in line 40. Notwithstanding the delicious possibility of Pound's bacciferous *différance*, the sense of the line seems to be, by general consensus, in antithetical balance: "The groves bear blossoms, and the cities become beautiful." Robinson, however, sees the next half line as part of the operative context: "Considering the immediate context of his phrase in the Anglo-Saxon poem, which may be translated literally as 'the groves sprout blossoms, the mulberry trees become beautiful, the fields become fair,' one might well conclude that there is at least as much to be said for Pound's reading as for Sisam's. There has been no inept blunder of translation" (218).

59. ***land fares brisker*:** The original *woruld onetteð* (the world hastens on) is almost as difficult as Pound's translation. According to Owen, one critical tradition reads it as "the spring vivification of the world," and another as "an apocalyptic symbol" of the world hastening "to its end." Adams cleverly suggests "the world quickens" which captures both senses (141).

60. ***admonisheth*:** an archaic homophonic substitution for *gemoniað* (urge, spur; remind; admonish).

61. ***mood*:** homophonic substitution of OE *modes* (mind, heart, spirit). The syntax of these two lines is ambiguous especially in the relationship of *modes fusne* (the eager spirit) to *sefan* (heart, mind), which are probably meant to form a parallelism with an ellipsis, i.e.: "spurs the eager mind, [and also spurs] the heart" (see Owen; Whitelock 265). Pound's only significant departure is in construing the descriptive relative clause *þam þe swa þenceð* (him who so thinks) as if it were causal: "so that he then thinks." The sense is: "All this spurs the eager mind, / [spurs] his heart, to a journey, in him who thus thinks / on flood-ways far to depart."

62. ***Cuckoo calleth*:** Pound drops the parallelism between the cuckoo's *monað* (urge; remind; admonish) and *gemoniað* three lines above, signaled by *swylce* (in like manner).

63. ***He singeth summerward*:** homophonic substitution of *sumeres weard* (summer's sentinel, watchman, guardian, or "ward"). Dropping *weard* as the subject of *singeð* requires the addition of a pronoun ("He"), whereas the sense of the OE line is: "Sings the summer's ward" (i.e., the summer's sentinel sings).

64. ***The bitter heart's blood*:** Unlike the calque of *breostceare* ("breast-cares") in line 4 and that of *hreþerlocan* ("breast-lock") in line 58, here Pound rejects an obvious opportunity for calquing *breosthord* as "breast-hoard"—i.e., "breast's treasure, the thought, mind, heart" (Bosworth-Toller). Pound also alters the syntax for a more concrete image, so that the cuckoo no longer "heralds sorrow cruelly into the mind" [*sorge beodeð / bittre in breosthord*] as in the OE line, but rather: sorrow is the blood of the bitter heart (or bitter blood of the heart). Sweet's *bitre* (cruelly, bitterly) emends MS *bitter*, but Gordon defends the original as a feminine singular accusative (with an elided "e") agreeing with *sorge* (sorrow), or a neuter used nominally (*bitter*: bitterness). Thorpe gives "bitter in its heart."

65. ***secg esteadig*:** MS *efteadig secg*, a textual crux whose various emendations all result roughly in the same sense that Pound gives, along the lines of "the favored mortal" (Bosworth-Toller). (For details see Owen, Klinck.)

66. ***Where wandering them widest draweth*:** Literally: "Who lay down exile-steps the farthest." Mitchell and Robinson introduce a paragraph break at the end of this line.

67. ***So that*:** See note on *forþon* in lines 27 and 33. If Gordon is right that this *forþon* is a correlative to the *forþon* in line 64, the sense might be, as Klinck paraphrases it: "For the following reason my spirit turns . . . : because the joys of the Lord are warmer to me" (131). Gordon herself renders them as: "And yet my heart is now restless . . . , Wherefore the joys of the Lord are more inspiring for me . . ."

68. ***breast-lock*:** homophonic substitution for *hreþerlocan* (breast-enclosure). Sweet's glossary reads "**hreþer-loca** *m.* breast" and also "**-loca** *m.* enclosure," but Pound used a homophonic substitution possibly drawn from the immediately preceding entry: "**loca** *n.* lock: enclosure, sheepfold." Pound's "burst from" suits the new metaphor, but *hweorfeð ofer* has the sense of "wanders beyond" (present tense). In line 63, Pound renders *hweorfeð wide* as "would wander wide." Mitchell and Robinson introduce a paragraph break after this line.

69. ***mood*:** See note to line 12.

70. ***'mid*:** homophonic substitution for *mid* (with).

71. ***mere-flood*:** homophonic substitution for *mereflode* (sea; ocean waves, flood, tides).

72. ***whale's acre*:** partial homophonic substitution for *hwæles eþel* (whale's domain), but perhaps better described simply as a stunning instance of Pound's gift for word music. Sweet's glossary reads: "**œþel** *m.* country, native land."

73. ***earth's shelter*:** homophonic substitution for *eorþan sceatas* (the surface of the earth, the corners of the earth), possibly by way of a mistake. Pound evidently consulted Sweet's glossary for *sceat* (corner, quarter; region; nook; promontory; lap, bosom; cloak), which reads: "**sceat** *m.* lap: shelter 27b / 7; surface, tract 24 / 3; 25 / 8, 37, 43," but he apparently ignored the citation indicating that only one text in the *Reader* bears that meaning for the word, the Exeter Book riddle of the cuckoo (text 27, selection b, line 7). In that text, the baby cuckoo is raised by an unsuspecting foster mother as if it were her own, in her own *sceat*, "lap"—or, figuratively, under her "shelter." (Mitchell and Robinson gloss *sceat* in the riddle as "fold" or "bosom.") In short, not recognizing the OE idiom, Pound apparently seized on the first gloss intended for a different text instead of the second gloss ("surface, tract") intended for this one; and yet, as elsewhere, mistake or not, the general sense is the same ("on earth"). See next note.

74. ***oft*:** homophone for *eft* (again, a second time). The extended ellipses in the OE are challenging here, and the lines have been the subject of much scholarly discussion. Pound alters Sweet's syntax and punctuation by beginning a new sentence with this line. Thus, *anfloga* (lone-flier) replaces *modsefa* (mind) as the subject of *cyme*ð (comes), turning the clause *giellеð anfloga* (the lone-flier cries) into "the crying lone-flyer." Instead of an actual bird, the *anfloga* may be a metaphor for the speaker's far-flying *hyge* and *modsefa* (words for the mind, heart, or spirit). In that sense, the speaker's "mind" roams beyond his body out over the sea, over the whale's domain, and over the surface of the earth, then comes *again* (i.e., back) to him—at which point, this "lone-flier," having made its spiritual or imaginary voyage, incites the speaker onward to a real journey. Gordon, however, finds the allegory of a mind or spirit "crying out" (for anything whatsoever) to be absurd, and identifies the *anfloga* as the same "cuckoo" mentioned earlier, which incites the speaker to a journey at the moment he rouses from his reverie. The true effect probably lies somewhere in between. In Pound's version, the former reading of the lone-flier spirit seems to be foreclosed, and the latter of the lone-flier cuckoo is left ambiguous.

75. ***ready*:** homophonic substitution for *grædig* (greedy, covetous). Pound avoids the obvious cognate.

76. ***crying lone-flyer*:** See note on *oft* above.

77. ***whale-path*:** Pound follows Sweet's emendation of the MS crux *wæl weg* (dead-way, or dead-wave) to [*h*]*wælweg* (whale way), first proposed by Thorpe. If not a textual error, the original may suggest various readings related to the afterlife or the deadliness of the sea (see Owen, Klinck).

78. ***seeing that anyhow . . . turn it to twain* [lines 64–69]:** The sense of the OE for this passage is: "Therefore (indeed), more fervent to me are / The joys of the Lord than this dead life / Transitory on land (earth): I do not believe / That earthly wealth will last forever. / Always, of three things, one in every case, / Before his time, makes it uncertain. . . ." The general sense of Pound's version is roughly similar to the OE except that he secularizes the eschatological subtext, renders a number of words homophonically, and alters the syntax along with Sweet's punctuation. Pound uses "seeing that anyhow" as an explanatory transition replacing *forþon me hatran sind* (therefore to me hotter are). This *forþon* is the pivot between the secular and spiritual halves of the poem (see Whitelock 266, and also the headnote to this poem).

79. ***My lord deems*:** Pound homophonically renders *dreamas* (joys, pleasures) as "deems" apparently in order to avoid the religious connotations of *Dryhtnes dreamas* (the joys of the Lord), which Gordon calls "a conventional expression for the heavenly life." See lines 80 and 86 where *dreamas* is translated as "delights."

80. ***On loan and on land*:** homophonic substitution for *læne on londe* (transient on earth, loaned on land).

81. ***Save there be somewhat calamitous*:** a mix of homophones for an overall homophonic substitution. First, "save" is an alliterative substitution for *simle* (always), and "there" a homophonic substitution for *þreora* (of three). Together with the next word *sum* (some; some one), the phrase means: "Always, some one of three. . . ." But Pound combines *sum* with the following *þinga* (things; circumstances) into "some-thing" which he then tweaks into its archaic equivalent "somewhat" in a concocted calque. Moreover, *þinga* is meant to be modified by the following *gehwylce* (all, every): "in all circumstances." (See Mitchell and Robinson.) Pound then interpolates "calamitous" into the line, which anticipates the three *þinga* named two lines later (age, illness, and violence). This is another fine instance of how homophonic renderings of individual words can still recuperate the general sense.

82. ***tide*:** homophone for *tid* (time). Sweet's *tid aga* is an emendation of the MS *tid ge*, which has been emended and explained various ways, including *tiddege* (for *tiddæge*), literally "time-day," with the sense of "life span" (Gordon, Klinck). Bosworth-Toller renders Sweet's emendation as "before his time come to pass." Pound's homophone has an obvious thematic advantage; note also that he correctly translates *tid* in his "Philological Note" (*in ealle tid*, "in all ages"). The antecedent of *his* (its, his) is *þreora sum* (some one of three) rather than "man" in the abstract.

83. ***twain*:** homophonic substitution for *tweon* (doubt, uncertainty). The doubleness of "twain" may suggest the idea of uncertainty, but the sense is admittedly very hard to grasp without reference to the OE. Sweet's colon after this line begins the enumeration of the three things that can end human life, whereas Pound ends here since he has already changed *þreora* (three) into "there."

84. ***sword-hate*:** calque for *ecghete* (edge-hate, sword-hate, violent hostility).

85. ***Beats out the breath from doom-gripped body*:** for *fægum fromweardum feorh oðþringeð* (takes away life from the "fey" [doomed] departing one). Pound's version with its re-invented alliteration may be even more brutal than the OE line.

86. ***And for this*:** partial homophonic substitution for *forþon þæt* [*is*, *bið*] (therefore that is); the text appears corrupt here. (See Gordon, Owen.)

87. ***earl*:** homophonic substitution for *eorla* ("earl" in some texts, but here "noblemen" or "gentlemen").

88. ***boasteth*:** homophone for *betst* (best), the subject of which is ambiguous. The sense of the lines in the OE is: "Therefore it is (thus) for all noble men, the praise of those who speak afterwards, [the praise] of the living, is the best reputation."

89. ***last word*:** homophone for *lastworda* (word-trace, reputation).

90. ***onward*:** homophonic substitution for *onweg* (away).

91. ***frame*:** homophonic substitution for *freme* ("do good, benefit," a subjunctive followed by the dative *foldan* [earth]; or, perhaps a singular noun in the dative). Sweet's text is emended from MS *fremman* (to accomplish; to do good, to benefit; to frame), an infinitive that most scholars have found difficult to reconcile with *gewyrce* (work . . . to benefit), although it has been defended (see Klinck for summary). Most editors now emend to *fremum* (benefits) in the dative plural (Mitchell and Robinson). The noun form has the advantage of a closer parallel structure in the next line with *deorum dædum* (brave deeds): "Benefits on earth against the malice of fiends, / Brave deeds in opposition to the devil."

92. ***fair earth*:** for *foldan* (earth); "fair" is added for alliteration.

93. ***foes:*** for *feonda* (foes; fiends). The latter sense has religious connotations, of course, which Pound avoids. See the next note.

94. ***his malice*:** Pound's version significantly alters the original sense. The suggestion of the OE line even in Sweet's text is that the noble (Christian) man benefits the world in spite of the malice of foes (or of "fiends" in demonological terms); but Pound's version suggests that the noble man is the one showing malice towards his foes. (We can rule out Pound's use of the archaic possessive "his" to refer to the foes, since we would then expect to see the plural "foes their malice.") Pound's version thus seems to reject the Christian ideal of helping the world through good deeds in a favor of a more ruthlessly pragmatic code of conduct. See note 91 on "frame."

95. ***Daring ado, . . . :*** homophonic substitution for *deorum dædum* (brave deeds). As Pound explains in his "Philological Note," he deliberately cut the second hemistich referring explicitly to *deofle* (the devil), which has the effect of making this phrase refer to the secularized *feonda* ("foes" instead of the equally operative "fiends") in the previous line, rather than to the missing demonic hemistich. Aside from the exorcism, the idea is the same.

96. ***all men*:** partial homophonic substitution for *ælda bearn* (children of men).

97. ***beyond them*:** for *siþþan* (from then on, ever after).

98. ***English*:** As he reports in his own "Philological Note," Pound deliberately read *englum* (angels) as *Angelum* (the Angles, early colonizers of Britain) in an attempt to strip the poem of its supposed Christian accretions, and to bring it closer to a putatively original state. According to the Venerable Bede, Pope Gregory the Great (6th century) made a similar pun describing the English slave boys he saw in a Roman marketplace—*non Angli, sed angeli* (not English, but angels)—which prompted him to send missionaries to Britain, among whom was the prior destined to become the first Archbishop of Canterbury. Pound's emendation thus flips the terms of Gregory's pun. The famous story is at the center of Gerard Manley Hopkins's "To what serves mortal beauty?" Thanks to Andy Galloway for pointing out this echo.

99. ***Aye*:** homophone or homophonic substitution for *awa* (always; forever), part of the idiomatic phrase *awa to ealdre* (for evermore). "Aye" carried over into early modern English with this sense ("This world is not for aye," as Hamlet's Player King says), but Pound's use here is perfectly ambiguous since it could have this adverbial meaning or be the common affirmative interjection ("Aye, there's the rub").

100. ***a lasting life's-blast*:** for *ecan lifes blæd* (the glory of eternal life). Here again Pound either misread Sweet's glossary or used it creatively, following his habit of rummaging around in the lexicon for whatever sounded good. The entry reads: "**blæd** *m.* blast, breath: life 23 / 63; prosperity; glory 23 / 122, 29 / 79: riches 26 / 37." (Citation numbers give the selection in Sweet followed by the line.) In other words, Pound seized on the first of the three definitions of *blæd*—the most literal and concrete meaning, "blast"—which Sweet designates as relevant only for selection #23 (i.e., an excerpt from "Judith"), whereas the figurative meaning, "glory," is designated as the relevant meaning in "The Seafarer" (selection #29). Bosworth-Toller gives "to lose his life [*blæd*]" for the passage in "Judith," and "the blessedness [*blæd*] of eternal life" for the passage in "The Seafarer." See also line 88. As usual, however, the sense (however hard to construe) seems generally the same except for the secularizing whereby the "glory of eternal life" becomes either "enduring fame" or even "a long life."

101. ***Delight 'mid the doughty*:** for *dream mid dugeþum* (joy among the heavenly host). Generally, *dugeþum* can refer to any multitude of troops, nobles, or retainers, but here it undoubtedly carries the idiomatic sense of the heavenly host of angels already mentioned in the previous lines; and Sweet's glossary reads "angels" here. Pound's homophonic "doughty" is a conscious secularizing gesture. See also line 86.

102. ***little durable*:** for *sind gewitene* (are gone), for additional alliteration. The phrase is echoed in line 86. Mitchell and Robinson begin a new paragraph with this hemistich.

103. ***And all arrogance of earthen riches*:** Pound homophonically substitutes "riches" for *rices* (kingdoms), and finds "arrogance" in *onmedlan* (magnificence). See the headnote. The OE line begins a nostalgic lament for a lost golden age, but Pound transforms it into a castigation of the vanity of excess—a theme in Pound's version which may be intended as the new secular moral of the de-Christianized narrative.

104. ***Caesars*:** a calque for *caseras* (emperors). The word also, of course, refers to the "Caesars," including Julius, but Pound makes a particularizing metaphor here where the original seems to be a general reference.

105. ***like those gone*:** Note how Pound restores the alliteration to the second hemistich, *swylce iu wæron* (such as formerly were), which is obscured in *iu* (*giu / geo*). Pound also ends the sentence after this line, contrary to Sweet's punctuation, whereas the next two lines refer explicitly to these kings, emperors, and gold-givers.

106. ***Howe'er in mirth most magnified*:** for *þonne hi mæst mid him mærþa gefremedon* (when they most among themselves accomplished glorious deeds). Pound's "mirth" is a homophone for *mærþa* ("glory, glorious deed" in Sweet's glossary). Pound's "magnified" (for alliteration) modifies those who live "lordliest" in the next line, but the plural subject of *gefremedon* (accomplished) is *hi* (they) in the same line, referring back to the "kings, emperors, and gold-givers" of the previous line.

107. ***Whoe'er lived in life most lordliest*:** a good approximation of *ond on dryhtlicestum dome lifdon* (and in the lordliest majesty lived), shifting the alliteration from *d* to *l*. (See Bosworth-Toller, *dom*). This clause continues from the previous line.

108. ***Drear*:** homophone for *gedroren* (fallen); an archaic form of "dreary." The sense of the line is: "Fallen is all this host; [such] joys are gone."

109. ***excellence*:** for *duguð* (host [of great men]). Pound again creatively or mistakenly chooses the wrong definition in Sweet's glossary, but this time the entry gives no citation to coordinate it with the right definition (though Pound seems not to have cared about these citations anyway): "**duguð** *f.* excel-

lence 5 / 61: benefit, help 21 / 197; body of retainers, flower (of a nation) 16 / 204; 23 / 61 (hosts): 26 / 79, 97; 29 / 80 (angels)." See note 100 on "a lasting life's-blast" in line 79.

110. ***delights undurable*:** for *dreamas sind gewitene* (joys are departed).

111. ***Waneth the watch, but the world holdeth*:** "Waneth the watch" is a homophonic substitution for *wuniað þa wacran* (remain, the weaker ones). Pound may have mistaken *wacran* (weaker) for *wacan* [*wæcen*] (watch); Gordon explains that OE *wac* did not mean simply "weak," but also "wanting in moral firmness" so the comparative *wacran* could mean the "inferior" or the "degenerate." And yet, it is striking that whereas Pound's "watch" loses all sense of weakness or degeneration, he recuperates that notion by rendering *wuniað* (remain) as "waneth," a fading or falling off. The sense of the OED line is: "The weaker (degenerate and inferior) ones remain and hold the world (in their possession and control)." Pound's line is a little tricky to parse, but the unraveled syntax is: "The watch wanes, but holds the world." As in the original, the subject and verb are inverted in the first clause, and the object is placed before the verb in the second clause with the same subject. Once again, despite the homophonic sidesteps, the trajectory of sense is the same.

112. ***Tomb hideth trouble*:** for *brucað þurh bisgo* (possess through labor). Gordon gives: "occupy it in toil and trouble." Despite the many creative, homophonic renderings Pound makes elsewhere I find it hard to believe that he understood what he was translating in this case, but it should also be pointed out that it is one of only a handful of genuine "errors" (of which Adams catalogs eight). The sense of the line is: "They possess and make use of the world through hard work." Since the translation of *þurh* (through) as *þruh* (tomb, coffin) was singled out as a howler, Robinson (217–218) defends it as a logical but unfortunately incorrect choice given the two options suggested by the entry in Clark Hall's dictionary "*þurh* = *þruh*" (the former is a variant spelling of the latter). Robinson's point is that although Pound occasionally did make mistakes, they are honest mistakes anybody might make, and do not indicate that he was a careless and incompetent translator as some have suggested. Quite true, but in this case Pound seems not to have recognized that the subject of the previous line—*þa wacran* (the weaker ones; Pound's "watch")—continues into this line; he therefore needed to find a new subject for *brucað* (use, enjoy, possess), which he found by turning the preposition *þurh* (through) into a noun, *þruh* (tomb). Since *bisgu* does not appear in Sweet's glossary, Pound probably looked it up in Clark Hall, where it is defined as "occupation, labour" and "affliction, *trouble*" (my emphasis). My guess is that Pound turned *brucað* (possess, enjoy, use) into "hideth" by beginning first with the notion of a "tomb" "possessing" "trouble," then passed on to the idea of "containing" trouble and then "hiding" trouble. The resulting statement is puzzling, to be sure, but it seems to mean that the pain and grief of striving for worldly gain during life will ultimately disappear in the grave (where even gold is useless, as expressed in the following lines).

113. ***blade*:** homophonic substitution for *blæd* (glory). The sense of the line is that such glory has declined ("glory is laid low," Bosworth-Toller), but Sweet's glossary gives two entries for *blæd*: first reads "*n.* leaf, blade," in the sense of a blade of grass, not the blade of a sword; the second gives such meanings as "breath," "life," "glory," and "riches" (see note 100 on "a lasting life's-blast"). Pound chose the first definition instead of the second perhaps because he favored the concrete image over the abstraction, and perhaps since the idea of *indryhto* (honor, glory) appears appositively in the following line anyway. Here "blade" clearly reads as a synecdoche for "sword," which is itself a metonym for "glory" in conquest, which brings us back to the actual meaning of *blæd*.

114. ***No man at all going the earth's gait:*** *for swa nu monna gehwylc geond middangeard* (as now [it is for] each and every man throughout the world). Pound cuts out *swa* (as); homophonically renders

nu (now) as "no"; and gives "earth's gait" for *middangeard* ("middle earth," the world). Pound's "gait" matches "going," shifting the alliteration from *m* to *g*. The sense of this and the previous line is that, just as the grandeur of the world is decaying, so also all men on earth are aging and weakening. In the most general sense, this line means simply "all men on earth," which is exactly the meaning of Pound's line except that he uses a double negative (there is no man walking the earth who does not suffer these things).

115. ***Grey-haired he groaneth*:** "Groaneth" is a homophonic substitution of *gnornað* (grieve, mourn); "groan" actually derives from *granian*. Pound's construction here suggests a causal relation—"because he is grey-haired, he groans"—but the OE has simply a subject and a verb: "the grey-haired [one] mourns."

116. ***knows gone companions . . . Lordly men are to earth o'ergiven*:** Pound's lines give the sense of two separate statements whereas the OE is one complete phrase: "[The grey-haired one grieves,] knows that his friends of old . . . are committed to earth" (Bosworth-Toller). Pound does not seem to have cared, but Sweet's unnecessary emendation of MS *forgiefene* to "forgiefen[n]e" transforms the lost friends into the singular (see Gordon).

117. ***flesh-cover*:** calque for *flæschama* (body, flesh-covering). Pound's puzzling syntax becomes clearer with punctuation: "Nor may he, then, the flesh-cover whose life ceaseth, / [eat, feel, etc.]." The sense of this and the following lines is: "Then, nevermore can the body, once life has left, / taste sweetness, or feel pain, / or stir a hand, or think with the mind."

118. ***eat*:** Pound passes on the chance to calque *forswelgan* (swallow) here.

119. ***sorry*:** homophonic substitution for *sar* (soreness, pain, suffering). This use of "sorry" as a noun is not listed in the *OED*. See Pound's similar use in the back matter to *Cathay*.

120. ***mid*:** homophonic substitution for *mid* (with).

121. ***And though he strew . . . treasure hoard*:** Robinson observes of Pound's copy of Sweet's *Reader*: "In the middle of line 99 [after *maþmum mislicum*, various treasures] he draws heavy vertical lines and in the margin he writes 'End' and underscores it twice, while cancelling the remaining ten lines on the page" (211). Pound's stunning ending departs significantly from the OE by cutting off the divine conclusion to the concessive clause: roughly, "Though you bury your brother with treasures, nevertheless [*Enter* God]." Pound creates a new conclusion by first transforming *byrgan be deadum* (to bury among the dead) into "their buried bodies" and then equating it with the "treasure hoard" (*maþmum mislicum*) at the end of the clause—which is, indeed, "unlikely." But what an inspired way to draw his secularized adaptation to an ironic close. The sense of these lines all together is: "Although a brother strew gold on the grave of his born brother—bury him among the dead with a variety of treasures—[nevertheless] gold is of no help to a sinful soul before the dread might of God even if he hoards it all his life [*þenden he her leofað*]." Thorpe thought that the original poem ended here (i.e., three lines below Pound's stopping point), and further noted: "I suspect that a leaf is here wanting, and that what follows is the end of another poem" (312).

122. ***Gold is of no help to a sinful soul*:** The remaining lines from Sweet's text appear here in my translation in italics.

123. ***wherefore the world turns itself*:** Gordon argues the line should be read: "Great is the terrible power of God, before which the earth will turn aside" on the basis of *Revelation* 20:11 ("And I saw a great white throne, and him that sat on it, from whose face the earth and the heaven fled away"). While not ruling that out, Klinck also proposes "before which the world changes."

124. ***because . . . might*:** That is, because the person believes in God's power, and is therefore rewarded for his belief with steadfastness of spirit. The much less likely reading is "because He believes

in his strength," that is, God believes in the person's strength and therefore rewards him with a steadfastness of spirit.

125. ***Lines 109–end*:** Sweet relegates these final sixteen lines to his endnotes, commenting: "It is evident that the majority of these verses could not have formed part of the original poem. If we stop, as is done in the present text, just before the text becomes corrupt, we get a conclusion, which, in form as well as spirit, bears the closest resemblance to that of the Wanderer" (222).

126. Sweet marks these defective lines with daggers, which clearly require emendation, but I have translated only the text as it appears. Klinck explains: "The problem is that while line 112a introduces two relationships, friendly and hostile, only one of these is developed. . . . Possibly the original text also developed the other half of the comparison" (144). I suspect that this is the case (along with Ferdinand Holthausen, Nora Kershaw, and W. S. Mackie): that there is an antithesis in the missing text between conduct toward friends and enemies, which must be moderate in both cases—neither excessively loving nor excessively baleful—but Klinck further notes that "Kemp Malone interprets these lines in an inimical sense: if a friend is so false one would like to give him pagan burial—i.e. damn him eternally—one must still do him no wrong. . . . Gordon understands the passage as expressing the vain desire to save a friend from the fires of Hell. . . ." (144).

From Rihaku

Four Poems of Departure

another

Celebrated— // this is still sung by Japanese to one another on departure.

[送元二使安西]

Genji was going to Ansei[1] as messenger / so author says this poem—

[1] [渭 城 朝 雨 浥 輕 塵]
{jo cho u Kei jin}[2]
I castle morning rain wets light dust
{(name)}

The castle on the I River, i.e. the {~~walled~~} ~~capital~~ walled city
[***Light rain is on the light dust.***]

[2] [客 舍 青 青 柳 色 新]
{Kaku sha sei sei riu shiki shin}
Guest house blue blue willow color new
Inn

in the inns where you will stay hereafter, the ~~col~~ {new} color / of the willow trees will be green green
[***The willows of the inn-yard***
Will be going greener and greener,][3]

[3] [勸 君 更 盡 {ippai}[4] 一 杯 酒]
{Kwan Kun Ko jin itsu hai shu}
Advise you lord newly[5] annihilate one cup sake[6]

I advise you, however, to put an end to a cup of wine
[***But you, Sir, had better take wine ere your departure,***]

[4] [西 出 陽 關 無 故 人]

{Sei	shutsu		Kwan	mu	Ko	jin}
West	departure	Yo	gate barrier	not	original old	man

Going westward through the Yo gate there will not be / any old friend.
[***For you will have no friends about you***
When you come to the gates of Go.][7]

<Mr. H. says no Jap. reads or can even understand right through, thinking of / the Chinese sounds—he introduces some Jap. words, and some / Jap. syntax—therefore they must lose very / much of the poetical force, I think.

Some of the melody admired by Japanese comes / from their own pronunciation of it; so that it may / not at all correspond to the original goodness. // Mr. H. thinks this change in pronunciation of / modern Chinese began from To,[8] because the present / priests of Obaku sect[9] use the To sounds, which are / quite like modern Mandarin. // So Omakitsu's sound may perhaps be judged by / Mandarin. // We must go compare it from some Chinese dictionary—

Chinese will not admire Jap. poem in Chinese style / might try this some time—

I was much mistaken in my former view that Chinese / poetry appealed only to the eye.[10]

Also accent or tone, though known to Jap. / from books, is not used by Japanese in sound, / though there is a rule in their use, which they / mechanically follow // Must investigate this [31]>

<Chinese have 4 tones

平 Hio = plain
上 Sho = upper
去 Kio = go away
入 niu = enter
} soku[11]

Jap. scholars know to which of these 4 classes each / character belongs—but not why, or what the quality / of sound is— // For instance, in 1st poem today // boku, koku, oku, + doku // are all niu class / because it stops there, ending in consonant. // tatsu kotsu belong to same // but Mr. H. doesn't know example of others, no Jap. does. // There is some rule for the use of these 4 in / composing poem— // There is a trace of this between Tŏ + Tō etc. / but quite incomplete // In Jap. prose there is no use or thought of such / distinction [32]>

Notes

FOUR POEMS OF DEPARTURE: "*Light rain is on the light dust*" (99–4220:22, MF 3376; Pound's #6; *WWJJZ* 2:408; 送元二使安西 [Seeing off Yuan'er on an Embassy to Anxi]), by Wang Wei 王維. Heptasyllabic quatrain (*qiyan jueju* 七言絕句). With Hirai, 1896. Hirai was well informed

on Tang poetry, but his actual mastery of classical Chinese was far inferior to Mori's. Hirai did, however, speak English very well. He had spent two years lecturing on Buddhism and religious syncretism in the United States before meeting and becoming close friends with Fenollosa in Japan. See Koichi Nozaki, "Hirai Kinza and Unitarianism," *Japanese Religions* 34, no. 2 (2009): 155–170, at 161–164. Pound seems to have forgotten that this untitled poem was the sixth of ten poems by Wang Wei occupying thirty-seven pages of Fenollosa's first notebook, and thus mistakenly attributed it to "Rihaku." (That notebook begins: "Beginning of Chinese Poetry with Mr. Hirai—Sept. 5th 1896. / From book in 3 vols. called / Oi Shi Shu [王詩集] / collection of poems of Omakitsu / 3 vols. 6 in 3"). "Omakitsu" is the Japanese reading of Wang Mojie 王摩詰, Wang's courtesy name. Later, in *Personae* (1919), Pound half-corrected the misattribution to "Rihaku or Omakitsu." The Chinese poem is written in a closed form for which Wang was particularly famous called the *jueju* 絕句 (Jap. *zekku* 絶句), sometimes translated as "quatrain" or "stop short," but more literally as "cut off lines" or "curtailed verse." (See "Separation on the River Kiang," "Dawn on the Mountain," and also the introductory comments to "The River Merchant's Wife.") The form consists of two couplets, the first of which is normally parallel (but not here). The quatrain was not as strictly metered and structured as was expected of an eight-line *lüshi* 律詩 (regulated verse), but it was understood to be the most challenging form. As the first of Fenollosa's notebooks, this one shows how he had not yet worked out a method for studying poetry with a teacher: this is the first of the poems, for example, for which he writes the *rōmaji* or romanization for each character along with the word-for-word glosses, but these pronunciations are clearly added *afterward* (not beforehand, as he would later do when studying with Mori); and he does so for only two of the remaining three poems in this section. Decades later Pound returned to this notebook and drafted translations of several of the remaining Wang Wei poems, which survive in typescript (100–4230). Pound's untitled translation is set like an epigraph at the head of a short cycle of "four poems of departure," including "The City of Choan," which is not a *songbie* 送別 (seeing off) poem in the traditional sense as the other three are, but which alludes to Li Bo's banishment from court.

1. ***Genji / Ansei*:** In a later typescript that alludes to this translation, Pound transcribes Genji as "Gengi" and "Ansei" as "Arisei"—yet another indication of the difficulty he had reading Fenollosa's handwriting (100–4230: loose leaf, n.p.).

2. ***jin***: Fenollosa has drawn lines in the margin of his manuscript connecting the rhyme words in lines 1, 2, and 3, whose *on*-readings are *jin*, *shin*, and *jin*. The modern Mandarin pronunciations—*chen* 塵, *xin* 新, and *ren* 人—hint at how much the sounds have changed over the centuries.

3. ***new color / of the willow trees will be green green***: The standard caesura after the fourth character in heptasyllabic verse suggests here grammatically that it is the *inn* that is green rather than the willow, but the reduplicated *qingqing* 青青 (lush and green) is typically associated with vegetation, thus creating an ambiguity that seems to meld inn and willow. In any case, *xin* 新 (new) probably functions as a verb here ("renew"), just as it does in the source of Pound's famous aesthetic rallying cry: "Make it new!" (*ri ri xin* 日日新). Setting aside the notion of "the inns where you will stay hereafter" in favor of the inn where they are currently drinking, Hirai's parsing essentially means: "In the inn, the lush-green-willow-color renews." In another possible reading, however, the inn takes on the color of the willow (or willows): "The inn looks lush green as the willows' color returns." In yet another possible reading, the colors of inn and willow contrast with each other, perhaps envisioned as the dark green of the roof tiles alongside the bright green of a willow tree in a spring rain: "The inn is a lush green; the willows' color renews." The ambiguities result partly from the compressed and elliptical nature of classical Chinese

syntax (and its linguistically "isolating" qualities) and contribute significantly to the beauty of the verse. For more on the tricky color *qing* 青 (blue, green, black), see line 1 of "The Beautiful Toilet."

4. ***ippai*:** (Jap.) 一杯 (one cup).

5. ***newly*:** *geng* [ko] 更 (again, yet another).

6. ***sake*:** Insofar as "sake" in English refers specifically to the Japanese liquor made from fermented rice, this gloss should probably be simply "wine."

7. ***gates of Go*:** Fenollosa tended to write his capital "Y" with a flourish, which makes it resemble a capital "G." Although *guan* [Kwan] 關 ordinarily means "gate," it can also mean "mountain pass," as here. Yangguan [Yo Kwan] 陽關 is the name of a mountain pass and border outpost in the Gobi near Dunhuang in Gansu Province, which was long considered to be one of the remotest places in China since it was one of the last stops on the Silk Road before heading into Central Asia. As a result of this very famous poem, the place is now synonymous with melancholy separation.

8. ***To*:** Tang 唐 dynasty (7th to 9th centuries).

9. ***Obaku sect*:** (Jap.) 黄檗宗, one of the three most important schools of Zen Buddhism, founded in the 7th century CE.

10. ***I was much mistaken in my former view that Chinese / poetry appealed only to the eye*:** This notable sentence is highlighted in the margin with two heavy vertical lines in Pound's red pencil.

11. ***soku*:** *ze* 仄 (oblique) tone, one of the two tonal categories in classical prosody, comprised of three of the four tones in modern Mandarin; it is opposed to the *ping* [hio] 平 (level) tone, which Fenollosa calls "plain." The three "oblique" tones, as listed in the table, are *shang* [sho] 上 (rising), *qu* [kiu] 去 (falling), and *ru* [niu] 入 (entering).

Separation on the River Kiang

{July 3rd}

{(broad imp. tomb)}[1]

[黄	鶴	樓	送	孟	浩	然	之	廣	陵]
Ko	Kaku	Ro	So	Mo	Ko	Zen	Shi	Ko	Rio
Yellow	stork	pavillion	saying goodbye	name of man			going (to)	name of place (name of land same as Yoshu)	

[Separation on the River Kiang][2]

[1] [故 人 西 辭 黄 鶴 樓]
Ko jin sei ji Ko Kaku ro

Old acquaintance[3] West leave

An old acquaintance, starting from the West,[4] takes leave of K.K.R.
[Ko-Jin goes west from Ko-kaku-ro,][5]

{Yang}

[2] [煙 花 三 月 下 揚 州]
En K{w}a san getsu Ka yo shu

Smoke flowers[6] 3rd month go down name of Province[7]

In the month of March,[8] when flowers (of blossoming trees) are smoky (blurry) / he descends (by river) to{wards} Yoshu
[The smoke-flowers are blurred over the river.]

[3] [孤 帆 遠 影 碧 空 盡]
Ko han En yei heki ku jin
Solitary sail far shadow[9] blue sky[10] terminate

(If I look from the storied house at his boat) the distant shade / of the solitary sail is visible at the very extremity of the blue sky
[His lone sail blots the far sky.]

[4]	[唯	見	長	江	天	際	流]
	I	ken	cho	Ko	ten	sei	riu
	only	see	long	Kiang River	heaven	limit	flow—

(And the moment after) // I only see the long River flowing into the horizon— // horizon means approximation to Korio[11]

[And now I see only the river,
The long Kiang,[12] reaching heaven.]

<Theme simple // Ko Haku Ro in Busho[13] / {upper Hang Kiang[14]} / Yoshu, Yangchu[15]—is on same side of River / (as a town) and opposite Chunkiang[16] // Moko[17] is famous poet himself // is going from Busho to Yoshu— // R. bids him goodbye // This poem very simple, yet very famous— // in collection of Toshisen.[18]

Often sung by Jap. students because it conforms to / key idea of Zeku[19] poems whose art is to depict / some striking feature, in order to indicate the whole sence[20] / with such skill in arrangement of characters that it is / impossible to suggest any change for the better. // Comment by Tojojun[21] well says // "Power of sight has already reached its limit, and yet / the sorrow of separation is still without limit." [86v]>

Notes

SEPARATION ON THE RIVER KIANG (101–4236, MF 3390:86v–87r, Pound's #146; *TSSC* 6:22a; *LTBQJ* 2:734; 黃鶴樓送孟浩然之廣陵 [At the Yellow Crane Tower, Sending off Meng Haoran for Guangling]), by Li Bo. Heptasyllabic quatrain (*qiyan jueju* 七言絕句). With Mori & Ariga, July 3, 1900. Guangling was an old name for the city of Yangzhou in Jiangsu Province, located more than four hundred miles to the northeast of the Yellow Crane Tower in Wuchang, now a part of the modern city of Wuhan in Hubei province. According to a local legend recorded in the early 6th century, a Daoist immortal named Wang Zi'an 王子安 is said to have flown away from that spot on the back of a yellow crane. (See line A5 of "The River Song.") Meng Haoran 孟浩然 (689–740) was one of the most important poets of the Tang Dynasty whose work was much admired by his contemporaries including Li Bo, Du Fu, and Wang Wei. This poem is one of two that Li wrote for Meng that were collected in the highly influential 18th-century anthology *Tangshi sanbai shou* 唐詩三百首 (Three Hundred Tang Poems); the other is a poem of high praise for his friend late in life calling him a "high mountain" which Li Bo himself could never hope to equal, one that spread its fragrance far and wide (*LTBQJ* 1:461). The (reconstructed) Yellow Crane Tower in Wuhan is associated with these famous verses. For the poetic history of the tower, see "The City of Choan." Neither of the couplets in the "quatrain" is parallel; for more on the form, see "Four Poems of Departure: Light rain is on the light dust." This poem appears in *TSX*.

1. ***broad imp. tomb*:** This additional gloss gives the literal meanings of the characters in the name: *guang* 廣 (broad) and *ling* 陵 (imperial tomb, esp. the mound).

2. ***Separation on the River Kiang*:** Pound created a new title for this poem by taking "Kiang / River" in the last line as the *name* of the river instead of as the Chinese word *for* "river," resulting in a phrase something like "River *River*." Fenollosa's habit of capitalizing his initial *k* surely aided in the misprision. "River Kiang" also feels like a concocted calque or perhaps an archaism, since "River" is not put before the name of a river in Chinese any more than it is in (modern American) English—no "River Missouri," but only "River Thames," "River Severn," and the rest. See line 7 of "The River Merchant's Wife."

3. ***Ko-jin*:** *guren* 故人 (dear friend, old friend). Mori & Ariga's "old acquaintance" misrepresents the closeness of the term. Pound gives this compound as if it were a proper name, but he renders it as "friends" in "Light rain is on the light dust" and as "old acquaintances" in "Taking Leave of a Friend." Hugh Kenner thought Pound used the proper name "with eyes open" in order to avoid starting the poem with "so bleak a periphrasis as 'old acquaintance,'" but it might also have been for the sake of variety, and it is equally possible that he never realized that he was looking at three instances of the same Chinese word. Kenner, *The Pound Era* (Berkeley: University of California Press, 1971), 204.

4. ***from the West*:** Fenollosa's handwriting is swift here, and Pound seems to have misread "*from* the West" as "*for* the West," just as Kenner would later misread it as "further West" (but the letterforms are clear to the paleographic eye). Combined with the counterintuitive idiom *xici* 西辭 (parting westerly), this misreading led Pound to send Meng Haoran off in the wrong direction: westward instead of eastward. (See the headnote.) Mori & Ariga, however, had it right. Of course the misdirection is insignificant to the English reader who may care nothing for Chinese geography, but it has become one of the flash points for discussions of "accuracy" in Pound's translations. Kenner tried to absolve Pound by blaming Fenollosa for the error—"Fenollosa did not understand. Pound in turn picked up his misunderstanding" (204)—but Kenner's claim carries no force because of his own misreading. On the contrary, Pound did not understand, and Kenner in turn misunderstood trying to exonerate him. As usual, the depth of learning represented by Fenollosa's manuscripts is underestimated.

5. ***Ko-Kaku-ro*:** *Huanghe lou* 黃鶴樓 (Yellow Crane Tower), as in the title.

6. ***smoke / flowers*:** As the paraphrase explains, the sense of *yanhua* 煙花 (smoke + flowers) is of tree blossoms so dense they look like smoke or mist from a distance. The compound appears in dozens of Tang poems, but its use here is particularly fine as a thematic confusion of mist and flower, air and earth, heaven and river, Wuchang and Yangzhou. There is no "river" in the line, as the gloss shows, but Pound takes it up from Mori's parenthetical comment on Meng's means of transportation, then blurs the smoke-flowers across it. The line thus offers a nice example of Pound's method of plucking elements from the glosses, the paraphrase, and Mori's commentary, and then reassembling them into something entirely new, but closely contingent upon linguistic givens (fully understood or not)—usually with a dash of chinoiserie in the form of calques or concocted calques sprinkled in. The sense of the original line is: "Among the smoky blossoms of the third month, you descend towards Yangzhou," or (using the compound to modify the month) "In the third month, of smoky blossoms, ..." The ambiguity is essential to this kind of classical poetry. The compiler of the *Three Hundred Tang Poems*, Hengtang Tuishi 蘅塘退士 (1711–1778), called this striking line "a line of eternal beauty" (千古麗句).

7. ***name of province*:** Yangzhou is the name of a city (which is probably how we should read it here), but it was also the name of the ancient provincial or prefectural division established during the Han dynasty (206 BCE–220 CE) in which the city of Yangzhou was located.

8. ***March*:** The reference is to the lunar year—which may begin as late as the end of February and no earlier than late January—so *sanyue* 三月 (third month) corresponds more closely to April or May than to March in the Gregorian calendar. See Giles's translation in note 12.

9. ***shadow*:** or "reflection." A textual variant reads *ying* 映 (reflection).

10. ***blue sky*:** A textual variant for *kong* [ku] 空 (sky; empty) reads *shan* 山 (mountain). Since *bi* [heki] 碧 can mean either "blue" or "green" (or bluish green, greenish blue, etc.), and can describe either sky or mountains, the color does not help settle the textual crux, but it is an interesting instance of how the imagined color of the word might change depending on which noun is paired with it. See line 40 of "The Exile's Letter."

11. ***horizon means approximation to Korio*:** Mori's point is that Li Bo imagines the Yangzi River disappearing at the horizon but taking Meng Haoran all the way to his destination in Guangling [Korio]. As so often in the notebooks, the unidiomatic English suggests that Fenollosa was writing so quickly that he was essentially recording the very language that Ariga used when translating for Mori.

12. ***long Kiang*:** *Changjiang* [Choko] 長江 (Long River) is the most common name for the Yangze River (*Yangzi jiang* 揚子江). Just as Pound misunderstood the double gloss on "Kiang [江 river] / River" to be the *name* of the river instead of the word *for* "river," he also seems to have made the opposite mistake of not realizing that *Chang* [cho] 長 (long) is actually the river's name, not a description of its size, and so calqued it unwittingly as "long." The concise beauty of Pound's version may be best appreciated by comparing it to Herbert Giles's (now painful) version in fourteeners, found at page 66 of *Gems of Chinese Literature* (Shanghai: Kelly and Walsh Ltd., 1922):

GONE

At the Yellow-Crane pagoda, where we stopped to bid adieu,
The mists and flowers of April seemed to wish good speed to you.
At the Emerald Isle, your lessening sail had vanished from my eye.
And left me with the River, rolling onward to the sky.

13. ***Busho*:** Wuchang 武昌, in Hubei Province, an ancient city located at the junction of the Yangzi and Han rivers, which has been absorbed into the conglomerated city of Wuhan. "Haku" is a slip for the "Raku" of the title.

14. ***upper Hang Kiang*:** This quick and sloppy insertion between "Busho" and "Yoshu" could refer to either one, and is almost illegible ("upper Hay Ky," it seems to read). If what Fenollosa meant to write was "upper Han Kiang," then the note may refer to Meng Haoran's destination, Guangling 廣陵, which sits north of Hanjiang 邗江; but I suspect that it refers to their current location in Wuchang where the Han Jiang 漢江 (Han River) meets the Yangzi River (except that it is not the "upper" part of the river—"upon" would make sense).

15. ***Yoshu, Yangchu*:** Yangzhou 揚州, a bustling city in Jiangsu Province. See note 7.

16. ***Chunkiang*:** Zhenjiang 鎮江 is located to the south of the Yangzi River opposite Yangzhou.

17. ***Moko*:** *Menghao* 孟浩, better known by his style name Meng Haoran. See the headnote.

18. ***Toshisen*:** *Tangshi xuan* 唐詩選 (Selection of Tang Poetry), a 16th-century anthology of Tang poetry compiled by Li Panlong 李攀龍 (1514–1570), which was widely influential in Japan. Mori published his own edition of it with commentaries in 1892 (唐詩選評釋).

19. ***Zeku*:** (Jap.) *zekku* 絶句, i.e., *jueju* 絕句 (quatrain, cut-off verse), a traditional form of verse in four lines. See "Light rain is on the light dust" and the introductory comments to "The River Merchant's Wife."

20. ***sence*:** graphically ambiguous, but apparently a slip for "scene" or "sense."

21. ***Tojojun*:** Tang Ruxun 唐汝詢 (17th c.). His commentary is cited in *TSSC* from *Explanations of Tang Poetry* (《唐詩解》: 帆影盡則目力已極；江水長則離思無涯). Pound would surely have approved of his next words: "The feelings of grief from watching [his departure] lie entirely outside of the wording" (悵望之情俱在言外). See Pound's note on "The Jewel Stairs' Grievance."

Taking Leave of a Friend

[送　友　人]
So　Yu　Jin
Taking leave of　a friend

[Taking Leave of a Friend]

<Here come two specimens of Ritsū[1] (had before {in middle}) / rather rare in Rihaku (~~4~~ {2} pairs of two lines / balancing—) // First two lines are in pairs // blue mt. + white water—white under sunshine / green would be too commonplace. // ordering 3 + 4th, 5th + 6th are in pairs. // here 1st + 2nd are— // Here R. not very fond of repeating a Ritsū, inverted the place of the pairing. [87v]>

[1] [青　山　横　北　郭]
Sei　zan　O　hoku　Kaku　~~h~~[2]
Blue[3]　Mt.　lie horizontally　North　side of walled city

~~The~~ {Where} blue Mt. peaks are visible toward the Northern Suburb
[Blue mountains to the north of the walls,]

[2] [白　水　遶　東　城]
Haku　sui　gio　to　jo　rhyme
White　water[4]　encircle　East　castled town

And white water flows encircling the East of the city,
[White river winding about them;]

[3] [此　地　一　為　別]
Shi　chi　ichu　i　betsu
This　place ground　once　make　separation

At this place we have for once to separate
[Here we must make separation]

[4] [孤 蓬 萬 里 征]

Ko	ho	ban	ri	Sei	rhyme
Solitary	rootless plant dead grass (moxa[6])	10000	miles[5]	go away	

Like solitary {dead} grass (blown by autumn wind) the departing / one goes through 1000 miles [89]
[And go out through a thousand miles of dead grass.]

[5] [浮 雲 遊 子 意]

Fu	wun	yu	shi	i
Floating	cloud | [7]	wanderer		mind[8]

His (or your) mind ~~will~~ {may} be that of a floating cloudlike wanderer.
<Floating cloud is also real, probably // may go on chance lines.[9] [88v]>
[Mind like a floating wide cloud.]

[6] [落 日 故 人 情]

Raku	jitsu	Ko	jin	jo	rhyme
Falling {setting}	sun	old	acquaintance[10]	emotion	

<At the moment there is a Sunset. [88v]>
(As for me) the Sorrow of parting with an old acquaintance is / Comparable to the setting of the sun—
<Setting of sun + separation connect. [88v]>
[Sunset like the parting of old acquaintances]

[7] [揮 手 自 茲 去]

Kĭ	shu	ji	ji	Kiŏ
Shaking Brandishing	hands	from	this place	away[11]

Wringing hands in despair{ing} ~~from~~ resolution / from this place it is away! (we {have} decide{d} to separate)
[Who bow over their clasped hands at a distance.][12]

[8]	[蕭	蕭	斑	馬	鳴]	
	"Sho	Sho"	ham	ba	mei	rhyme
	onomatopeia[13] for a solitary horse neighing		separating	horse[14]	neigh[15]	

(We men have so decided) and yet our very horses / separating, neigh Sho sho.
[Our horses neigh to each other
as we are departing.][16]

Notes

TAKING LEAVE OF A FRIEND (101–4236, MS 3390:87v–89r, Pound's #47; *TSSC* 7:1b-2a; *LTBQJ* 2:837; *TSX* 57ff), by Li Bo. With Mori & Ariga, July 3, 1900. This poem is one of only three in *Cathay* (along with "Leave-Taking at Shoku" and "The City of Choan") whose original was written in the conventional eight-line *lüshi* 律詩 or "regulated verse" style which rose to prominence in the Tang dynasty. The form consists of four couplets with interlocking rhymes (typically AB CB DB EB) and a strict tonal meter in either "pentasyllabics" (*wuyan* 五言) or "heptasyllabics" (*qiyan* 七言). It is also characterized by "antithetical parallelism" within the middle two couplets, which calls for an exact correspondence of conceptual categories and grammatical forms between characters in matching positions in the lines. The tonal meter works roughly on the same general principle of parallelism, contrasting one tonal category with the other in matching character positions of the line. Comparable to a sonnet, the regulated verse poem typically introduces a topic in the first couplet, expands obliquely on the emotions of that topic through a description of external objects in the second and third couplets (which are dense and parallel), and then ends with a dramatic statement that returns explicitly to the topic of the poem in the final couplet. Indeed, in an early lesson with Fenollosa, Hirai discussed the similarity of the *lüshi* 律詩 to the sonnet (MF 3376:57f). It is convenient to call this strict and popular Tang poetic form a "Chinese sonnet," but considering that it was invented a millennium before Petrarch, it would make more sense to call Shakespeare's sonnets, for example, "English *lüshi*." See note 1. The poem is included in Mori's own annotated edition of the *Tangshixuan* 唐詩選 (Selection of Tang Poetry).

1. ***Ritsū*: *lü* 律**, short for *lüshi* [*risshi*] 律詩 (regulated verse). The point of the following note is that whereas normally in regulated verse only the second and third couplets are parallel (i.e., the third and fourth lines, and the fifth and sixth lines, as noted here), in this poem Li Bo makes his first couplet parallel (the first and second lines). In other words, instead of putting the parallel couplets in the "middle" of the poem, he puts one at the beginning by swapping the parallelism for the first and second couplets. Adding parallelism to the first couplet was a standard variation (thus making three of the four couplets parallel), but it is rarer to swap the parallelism between the first and second couplets. In fact, the second couplet here is also mostly parallel, but not strictly so (at the very least *wei* 為 and *li* 里 are different parts of speech), so the whole comes rather close to the standard variation anyway. It is symptomatic of how little attention is paid to the Chinese poems in their own right that Williams could claim that "many" of the poems in *Cathay* are in this form, whereas only three are, but his point (citing Barnstone)

is true that Pound's sources are rhymed and highly patterned, which the average reader of free verse in the Pound era of Chinese translation might never guess. See R. John Williams, "Modernist Scandals: Ezra Pound's Translations of 'the' Chinese Poem," *Orient and Orientalisms in US-American Poetry and Poetics*, ed. Sabine Sielke and Christian Kloeckner (New York: Peter Lang, 2009), 153–154. See "Leave-taking Near Shoku" for a more traditional execution of the form, and also "The City of Choan."

2. ***h*:** This false start suggests that Mori may have read out the whole of the first couplet before beginning the glossing process, perhaps because its striking parallelism makes one think of both parts as a whole.

3. ***Blue*:** *qing* 青 (green, blue, black). See note to line 1 of "The Beautiful Toilet." Mori may have been influenced by the Japanese sense of the word—which is usually blue—but it is a genuine crux for translators, since otherwise green, tree-covered mountains often do look blue at a distance. This is not a crux in Chinese, however, where such mountains are simply *qing* 青.

4. ***White water*:** This is the literal meaning of *bai shui* 白水 (white + water), but here it may mean "bright water" ("white under sunshine," as Mori suggests in his commentary), or perhaps even better "clear water." If Mori is right, however, that bright sunlight is reflecting on the surface of the water, and the setting sun in line 6 is also literal as well as metaphorical, then the suggestion would be that Li Bo has already escorted his friend across the river to the east of the city. That makes good sense, but I do not assume that even landscape descriptions in Tang poetry must always be strictly referential (or perfectly consistent, for that matter).

5. ***miles*:** The Chinese "mile" (*li* 里) is about one-third the length of an English mile.

6. ***moxa*:** *peng* 蓬 (a sort of tumbleweed). Fenollosa's note identifies it as *yomogi* (*peng* 蓬), also called *mogusa* (*ai* 艾), which is Anglicized as "moxa," the herb used for moxibustion in traditional Chinese and Japanese medicine. Pound changes it from a metaphor for the traveler into a description of the landscape. A textual variant for *peng* 蓬 (tumbleweed) reads *peng* 篷 (sail) which swaps the grass radical (艹) at top for the bamboo radical (竹). The variant is reflected in some early translations, such as Fletcher's "Your lone sail struggling up the current goes." See also Giles in note 16.

7. ***cloud* | :** Fenollosa's vertical stroke after "cloud" in the gloss suggests that he was noting the caesura in the line, which is particularly prominent here as the division between subject and predicate in the comparison. Note that both lines of this parallel couplet create striking metaphors through bare parataxis, but Pound domesticates them into similes.

8. ***mind*:** *Yi* [i] 意 (thoughts; sentiment; will, intention) is placed in parallel opposition with the very similar-meaning *qing* 情 (emotion; sentiment; passion). The former tends to be more head than heart, and the latter more heart than head (but see line 25 of "The River-Merchant's Wife"). Li Bo uses the same opposition in the poem Pound called "The Five Color Screen" (see "Back Matter to *Cathay*"), in lines that Mori & Ariga paraphrase thus: "The will [*yi* 意] travels far away into Dotei and Shosho; / And the emotion [*qing* 情] wanders alongside the three Shos and the 7 marshes" (洞庭瀟湘意渺綿，三江七澤情洄沿). The glosses there read: "*i* [*yi* 意] / will / mind" and "*jo* [*qing* 情] / emotion / mind" (100–4236: 22). Pound, however, collapses this subtle distinction in his draft (see 100–4230: no. 134).

9. ***"Floating cloud is also real, [or "realy" sic] probably // way [or "may"] go on chance lines [or "lives"]*:** The most difficult comment in the cribs, with considerable graphic ambiguity. The idea seems to be that the cloud in the line is not merely metaphorical but also literally visible ("real") in the scene (at least "probably" so). The comment may have been retrospectively added after the similar comment lower on the page: "At the moment there is a Sunset." (See note 4 on "white water" in line 2.) In another

crib, Fenollosa writes a similar note inserting "(real star)" above the paraphrase: "One sees the stars' reflection enter the storied gate" [星影入城樓] (101–4236:601). The sense of the second part of the comment seems to be that the traveler must follow "chance" now; the plural "lines" may refer to both parts of the couplet.

10. ***old acquaintance*:** As a compound *guren* 故人 (old + person) means "dear friend." (See line 1 of "Separation on the River Kiang," where Pound gives it as a proper name, "Ko-jin.") The individual lines of this couplet may refer respectively to the traveler (the floating cloud) and to the speaker himself (the old friend), as counterintuitive as that may sound to an English reader. Speakers in Tang poems often refer to themselves in the third person. Mori seems to suggest that idea with his "(As for me)," but the rest of the paraphrase ("parting *with* an old acquaintance") seems to contradict it, and yet perhaps only unwittingly. Pound's translations render the ambiguity nicely, but drop the reference to the traveler and eschew the parallelism—intentionally, to be sure. The (parallel) sense is (somewhat awkwardly): "The floating clouds [betoken] your thoughts and aims as a traveler; / The setting sun [betokens] the feelings of your dear friend [(me)]."

11. ***away*:** *qu* 去 (to go away) is a verb. The general sense is clear enough, but like the horses in the following line, it is impossible to know precisely who is performing the actions: *I*, *you*, or *we*. The sense is: "[I] [you] [we] waved and [you] [we] departed from here; / [Your] [My] [Our] separating horse[s] whinnied." Since the poet is seeing off the friend, the only improbable reading would be "*I* depart from this place." Context suggests that it is the friend who waves and departs, but which horse does the whinnying is entirely up to the reader. (See note 14 on "separating / horse.") More to the point, unless you are translating into a language that forces you to decide precisely which agent performs which action, it doesn't matter. (The classical Chinese written language is a medium for poetry.)

12. ***Who bow over their clasped hands*:** As a compound, *huishou* 揮手 (wave + hand) refers to the waving of an open hand or the brandishing of a clasped object. Mori's gloss "wringing hands" is possible in other contexts, but improbable here. The image is almost certainly that of a single hand raised in farewell, but it is not strictly impossible for the line to evoke a *yibie* 挹別 (a bow with clasped hands in farewell), as Pound imagines it in his own flair of *chinoiserie*—and yet the question simply cannot be decided definitively. Needless to say, it is not easy to bow on horseback.

13. ***onomatopoeia for a solitary horse neighing*:** *Xiaoxiao* [sho sho] 蕭蕭 is an onomatopoeic reduplicative binome for the swishing or whistling sound made by wind in the trees or by horses, probably closer to sighing, blowing out the lips, or snorting than to neighing or whinnying. There's nothing specific to a "solitary horse" in the term, which is contextual, but see next note, and also line 2 of "Lament of the Frontier Guard" and line 26 of "After Ch'u Yuan."

14. ***separating / horse*:** *banma* [ha*n* ba] 斑馬 (separate + horse) is a "stray horse" or one that has been "separated" from the herd. The *locus classicus* is the 4th-century BCE *Zuo Zhuan* 左傳 (Commentary of Zuo) where Xing Ba 邢伯 observes, "That's the sound of 'separating' horses," which he surmises means that the enemy Qi 齊 army is fleeing (有班馬之聲, 齊師其遁). The famous 3rd-century CE commentator Du Yu 杜預 writes that the horses in the *Zuo Zhuan* cry out because they cannot see each other as they scatter in the dark. Li Bo's line is modeled on one from Ode #179 in the *Classic of Poetry* called "Chariot Charge" (*Che gong* 車攻): "*Xiao-xiao* the horses cry" (蕭蕭馬鳴). Part of the beauty of Li Bo's final line is how he adapts this ancient line of tetrasyllabic verse into pentasyllabic verse by inserting *ban* 班 (separating) into the middle of the line (蕭蕭{班}馬鳴), which fuses two classical allusions to warhorses—"separating horses" (班馬) and "neighing horses" (蕭蕭馬)—resulting in a transformation of the triumphant "cry" (*ming* 鳴) from "Chariot Charge" into a melancholy, equine plaint.

15. **鳴 *[mei] / neigh*:** This is a generic verb for the sounds made by insects, birds, and another animals, not horses in particular. In fact, according to Xu Shen's 2nd-century etymological dictionary *Shuowen jiezi* 說文解字 (Explaining Graphs and Analyzing Characters), the character originally meant "the sound of a bird," as can be seen in its etymology, *kou* 口 (mouth) + *niao* 鳥 (bird). But see Judith Gautier's astonishing adaptation of this poem below. Despite popular ideogrammic notions to the contrary, the "compound" or "associative" class of characters (*huiyi* 會意), to which this one belongs, amounts to only about 12 percent of all Chinese characters. See line 9 of "Poem by the Bridge at Ten-Shin."

16. ***Our horses neigh to each other / as we are departing*:** Compare Herbert Giles's version in rhyming iambic tetrameter, from *Chinese Poetry in English Verse* (London: B. Quaritch, 1898), 70:

A FAREWELL

Where blue hills cross the northern sky,
Beyond the moat which girds the town,
'Twas there we stopped to say Goodbye!
And one white sail alone dropped down.
Your heart was full of wandering thought;
For me,—my sun had set indeed;
To wave a last adieu we sought,
Voiced for us by each whinnying steed!

Or the prose-poetry version by Judith Gautier (1902) in French, with its "ideogrammic" ending, *avant la lettre*:

Le départ d'un ami

Par la verte montagne, aux rudes chemins, je vous reconduis jusqu'à l'enceinte du Nord.

L'eau écumante roule autour des murs, et se perd vers l'orient.

C'est à cet endroit que nous nous séparons . . .

Je m'en retourne, solitaire, et je marche péniblement. Il me semble maintenant que j'ai plus de dix mille *lis* à parcourir.

Les nuages légers flânent, paresseusement, comme mes pensées.

Bientôt le soleil se couche, et je sens plus vivement encore, la tristesse de la séparation.

Par-dessus les broussailles, une dernière fois, j'agite la main, au moment où vous allez disparaître.

D'un long hennissement, mon cheval cherche à rappeler le vôtre . . . Mais c'est un chant d'oiseau qui lui répond! . . .

[A Friend's Departure

> By the green mountain, over rough roads, I lead you all the way to the north fortification of the city. / The foaming water flows around the walls, and disappears towards the east. / It is in this place that we separate . . . / I go back, lonely, and I walk painfully. It now seems to me that I have more than ten thousand *li* to roam. / Light clouds linger lazily like my thoughts. / Soon the sun sets, and I feel even more vividly the sadness of separation. / Over the low brush, one last time, I wave my hand, just as you are about to disappear. / With a long whinny, my horse tries to call back yours . . . But it is a bird song that answers him!]

Thus an entirely new final line is generated out of the etymology of the poem's final character. See previous note.

Leave-Taking Near Shoku

[送	友	人	入	蜀]
So	Yo{u}	Jin	Niu	Shoku
Taking leave	of a[1]	friend	entering	Shoku

[Leave-taking near Shoku
"Sanso, King of Shoku, built roads"][2]

<In this rhyming Kanon & Go on[3] are mixed— / by changing 2, we would get all 4 soons[4] in o or ei // all four are intended to rhyme, / regular 4 rhymes so in ritsū,[5] // The balancing is here with the middle four.[6] // Poem on a friend going to Shoku for some unpleasant cause, / perhaps exile. [89v]>

[1] [見 說 蠶 叢 路]

Ken	setsu	san	so	ro~~ku~~
See	talk	silkworm	grouping	ways

We hear it said that ~~in~~ Sanso's {Shoku} roads / {(Sanso was old King of Shoku} / (wild silkworms in Shoku)
[They say the roads of Sanso are steep,]

{Kei (Kan on)}

[2] [崎 嶇 不 易 行]

Ki	ku	fu	i	Ko	rhyme
Steepness of mts.		not	easy	go	

Are steep are not easy to go
[Sheer as the mountains.]

<The first couplet Mt. + cloud refer to nature
So the 2nd ″
Yet there is difference // 1st is expansive // 2nd is confined [89v]>

[3] [山 從 人 面 起]

San	ju	jin	men	Ki
Mts.	from	man	face	rise

(because) Mts. rise up in the very face of a man
[The walls rise in a man's face,][7]

					{sho (go on)}	
[4]	[雲	傍	馬	頭	生]	
	{W}Um[8]	bo	ba	to	sei	rhyme
	clouds	alongside	horse	head	~~rise~~ grow out	

And clouds grow alongside the horse's head [91]
[Clouds grow out of the hill]
[at his horse's bridle.]

<So far it is what is said—[89v]>

[5]	[芳	樹	籠	秦	棧]
	Ho	ju	ro	shin	San{en}
	Fragrant	trees	cover up {in}	Shin Dynasty[9]	supported way (on mt.side)

(But at the same time) (this being Spring time) Fragrant woods must / be covering in the supported paths of Shin
[Sweet trees are on the paved way of the Shin,
Their trunks burst through the paving,][10]

					{sei (Kan on)}	
[6]	[春	流	遶	蜀	城]	
	Shun	riu	gio	shoku	jo	rhyme
	Spring	flow	encircle	Shoku	city (castled)	

And Spring brooks must be encircling the Shoku city.[11]
<Kinsui[12] is name of water around city / + capital is called Kin Kwanjo[13] // brocade encircling city // (brocades of Shoku are best) [90v]>
[And freshets are bursting their ice
in the midst of Shoku, a proud city.]

[7]	[升	沉	應	已	定]
	Sho	chin	O	Ki	tei
	Rise	sink	ought	already	be settled
	fortune				

Men's fates are already predetermined
[Men's fates are already set,]

{hio (go on)}

[8] [不 必 問 君 平]

Fu	hitsu	mon	Kun	pei	rhyme
not	necessarily	ask[14]	Kunpei		
			(Gen Kunpei)[15]		

So that you have no need to ask Kunpei. // (A famous old sage of Kunpei skilled in divination, / here used for fortune teller in general.)

[There is no need of asking diviners.]

<The whole tenor of poem is "You are going to Shoku / They say it is hard—And yet do not be alarmed / For it is Spring (lovely) (As in nature there is dark + light,) // So in men's life there is rise as well as fall // Need not ask fortune teller // i.e. you may rise again // This poem much praised for its skillful comparison / of nature + life // In the 8 lines we have force of Mts. // passage from Shu province to arrival in Shoku city. // also the history of the travellers // very comprehensive. [90v]>

Notes

LEAVE-TAKING NEAR SHOKU (101–4236, MF 3390:89v–92r, Pound's #48; *TSSC* 7:2a-2b; *LTBQJ* 2:839; 送友人入蜀 [Seeing Off a Friend Heading into Shu]), by Li Bo. With Mori & Ariga, July 3, 1900. Pentasyllabic regulated verse (*wuyan lüshi* 五言律詩). For more on this verse form, see "Taking Leave of a Friend." *Shu* [Shoku] 蜀 is the name of an ancient kingdom and its walled city located in modern Sichuan province where the city of Chengdu stands now. They cannot be "near Shoku" if the friend is about to make a journey there, but Pound seems to have read "entering" (*ru* 入) as "*about* to enter; on the border of," instead of as "travelling towards and into." Li Bo was probably sending off the unidentified friend from Chang'an 長安 (modern day Xi'an 西安), located in the old Qin region, some four hundred miles from "Shoku."

1. ***of a / friend*:** The compound *youren* [yu jin] 友人 (friend + person), which means "friend," seems to have thrown off Fenollosa when he was writing the glosses below the characters of the title.

2. ***"Sanso, King of Shoku, built roads"***: In another of his concocted calques, Pound composes this epigraph as though he were translating some maxim about the King of Shu in all its charming simplicity. The epigraph also serves the purpose of signaling to the reader that "Sanso" is a person, not a place. In fact, what Can Cong [Sanso] 蠶叢 was most famous for was inventing sericulture (as his name implies, see glosses), not roadworks; but the mountain "roads" in this region—better called hairpins, catwalks, plank roads, sky bridges, ladders, and stairs—were notoriously difficult to travel. Li Bo devoted a whole poem to that topic aptly titled "The Roads of Shu Are Hard" (*Shudao nan* 蜀道難), which comically begins: "Oy yoi yoi! So dangerous! So high! / The roads of Shu are so hard—harder than climbing the sky!" (噫吁嚱！危乎高哉！蜀道之難，難於上青天！ *LTBQJ* 1:162). As the first King of Shu, the legendary Can Cong is supposed to have ruled for hundreds of years beginning some time in the 17th century BCE, but Li Bo sets the number at 48,000 years ago in that poem (四萬八千歲).

3. ***Kanon & Go on*:** (Jap.) *Go-on* 吳音 (Wu sounds), *Kan-on* 漢音 (Han sounds), and *Tō'on* 唐音 or *Sō-on* 宋音 (Tang sounds or Song sounds) are the Japanese terms used to describe the three ma-

jor classes of sound-based readings for Sino-Japanese as derived from the dialects and dynasties from which the pronunciations were borrowed over the centuries. Mori's comment is entirely about Japanese pronunciation. His point is that a Japanese reader will not hear the proper rhyme scheme (alternating on the even lines, as marked in the margin) because the pronunciations of the four rhyme words are split between the *Go-on*-readings and *Kan-on*-readings (either *-ei* / *-o* / *-ei* / *-o* if read one way, or *-o* / *-ei* / *-o* / *-ei* if read the other); therefore, the only way to hear all four rhymes is to swap back and forth between the two readings (i.e., "by changing 2" of them).

4. ***4 soons*:** This appears to be an Anglicized plural of (Jap.) *Sō-on* 宋音 (see previous note), thus: "four Tang-Song sounds."

5. ***ritsū*:** 律, short for *lüshi* 律詩 (regulated verse). See note 1 to "Taking Leave of a Friend."

6. ***balancing . . . middle four:*** The parallelism ("balancing") occurs in the second and third couplets (the "middle four" lines), typical of the form. Pound avoids it.

7. ***The walls rise in a man's face***: Line 3 seems to describe the experience of walking on a *zhan* 棧 (cliff-face catwalk). See note to line 5.

8. ***{W}Um*:** for the *on*-reading *un*.

9. ***Shin Dynasty*:** *Qin* 秦 dynasty (221–206 BCE). Here, however, it probably refers not to the dynasty but to the ancient center of the state of Qin, in modern Shanxi 陝西 Province. The *Qinzhan* [Shin sen] 秦棧 were the cliff-face catwalks on the way from the old Qin region (Shanxi) to the old Shu region (Sichuan) to the south. See the next note.

10. ***the paved way of the Shin***: Pound clearly failed to grasp the reality of the *zhan* [sen] 棧 despite the gloss "supported way (on mt. side)," perhaps because he was thinking of the famous imperial highways of the Qin dynasty, or more probably of Roman imperial highways. The *zhandao* 棧道 were catwalks attached directly onto cliff faces, supported by poles jutting horizontally out of holes bored into the rock. They were impressive feats of engineering, and their terrifying remnants and reconstructions can still be seen in Sichuan.

11. ***Shoku city*:** *Shucheng* 蜀城, as in the poem.

12. ***Kinsui*:** *Jinshui* 錦水 ("Brocade" River).

13. ***Kin Kwanjo*:** *Jinhuang cheng* 錦環城 ("Brocade Surrounded" City). In Li Bo's poem "The Roads of Shu Are Hard" (蜀道難) he writes: "Although they say Brocade City is nice, / I'd rather head back home now" (錦城雖云樂， 不如早還家).

14. ***ask*:** A textual variant reads *fang* 訪 (inquire).

15. ***Gen Kunpei*:** Yan Junping 嚴君平 (86 BCE–10 CE) was a famous Daoist philosopher under the Western Han dynasty who spent decades practicing and teaching divination in Chengdu, and who left influential commentaries on the *Book of Laozi* (better known as the *Daodejing*) and *The Book of Changes*.

The City of Choan

{golden} {tomb}

[登 金 陵 鳳 凰 臺]

To Kin rio ho o tai

Climb up Nan Kin[1] phenix terrace.

<{This is very {very} celebrated.} // Before this a po{e}t called Saiko[2] // composed {a} famous poem on Kokakuro[3] // wh is so well done, that R. is said to / have said in despair "I will never compose / a poem on Kokakuro"[4]— // But having ascended Phenix terrace in / Nankin, he composed thi{s} apparently with the / intention of rivaling that one // Later generations say that Saiko's poem is great / only as nature description, and R's surpasses it / because it has also philosophical reflection.[5]

Hoo dai's Terrace in Nankin where phoenix are / said to have descended. In connection with it / R. speaks of whole Nankin City. // Nankin was capital of Go[6] dynasty, during SanKoku[7] time, / after that was capital of Shin.[8] Shin had first capital in / Rakuyo,[9] but after the war, renamed to Nankin, and the / Northern part of Empire became divided into ~~6~~{5} ~~pro~~ kingdoms[10]— / that is the past of Nankin. // This history recalls to Rihaku the great Choan, wh, also / after war of Anrokusan,[11] has become as desolate as Nankin / was at that time. (of course there was a city, but imperial / palace gone) [102v]>

[The City of Choan][12]

{male} {female}[13]

[1] [鳳 凰 臺 上 鳳 凰 遊]

Ho O tai jo ho o yu

phenix terrace above phenix play

Above the ho terrace the hoo used to play

[The phoenix are at play on their terrace.]

[2] [鳳 去 臺 空 江 自 流]

~~Ko~~{Ho} Kio dai Ku Ko ji riu

phenix away terrace vacant river of itself flow

Kiang[14]

The hos have fled, the terrace bare, the river flows away // by itself alone // (seen from above)

[The phoenix are gone, the river flows on alone.][15]

[3] [吳 宮 花 草 埋 幽 徑]

g{G}o	Kiu	K{w}a	so	mai	yu	Kei
dynastic Go	palace[16]	flower~~ing~~{s}	grass	bury	sombre	path

Where the Go palace stood, flowers + grass bury up the sombre path
[Flowers and grass
Cover over the dark path
where lay the dynastic house of the Go.]

[4] [晉 代 衣 冠 成 古 丘]

Shin	dai	i	K{w}an	sei	K~~u~~{o}	Kiu
dynastic Shin	dynasty[17]	garment	caps	become	old	hill

Where the Shin dynasty courtiers have lived (clothes + caps)[18] the / foundations of those houses have become old hills. [104r]
[The bright cloths and bright caps of Shin
Are now the base of old hills.]

{triangular mt.}
[5] [三 山 半 落 青 天 外]

San	zan	han	raku	sei	ten	g{w}ai
3	mts.	half	fall	blue	heaven	outside

{name}

The Triangle Mt. is half disappearing beyond the blue sky
<Half of the mountain is blotted out into heaven, (like a / picture of Tanyu.[19]) [103v]>
[The Three Mountains fall through the far heaven,][20]

[6] [二 水 中 分 白 鷺 洲]

Ni	sui	chu	bun	haku	ro	shu
2[21]	water	middle	divide	white	heron	island

name

And the white heron island divides the waters into two.
[The isle of White Heron
splits the two streams apart.]

[7]	[總	為	浮	雲	能	蔽	日]
	So	i	fu	wun	no	hei	jitsu
	altogether	because	floating	clouds	well[22]	cover	sun
	everywhere	of[23]					

~~Al~~ Because {everywhere} the floating clouds can ~~altogether~~ {fully} cover up / the sun,
[Now the high clouds cover the sun]

	{long}	{peace}[24]					
[8]	[長	安	不	見	使	人	愁]
	Cho	an	fu	Ken	shi	jin	shu
	City Capital		not	see	let	man	sorry[25]

So Choan is invisible and makes men sad.
[And I can not see Choan afar
And I am sad.]

<Paraphrase // On ho terrace ho must have been seen (for name) / {means} Must have been time when Nanking was flourishing— / {White river is still flowing—} / But Ho gone etc. / meaning although time is eternal, dynasties have changed / 2nd line specially beautiful in 7 words, 3 different / things are expressed—called "Ippa san setsu"[26] / "one wave three breaks" technically // The Go palace must have once been beautiful / with its flowers + grass, wh. now exist only to cover up / the old paths— // Where the Shin courtiers lived there remains only the / projection of the foundations // so much is the scene there and then.

1st two lines to dai, ~~second~~ {2nd} to Nankin as a whole. // 3rd two express view of scenery around, as seen from terrace. / Only one side of the Triangular Mt. is visible— // And the white heron island divides the waters into two // This seems mere description, but really reveals a deep historical / truth, namely, that dynasties flourishing, at one period, but / decay at others—like To[27] dynasty that had just come to decay— // Two figures to express how a dynasty is cut. // 2 waters means dividing up of authority of dynasty— // 4th two lines express consequent thot of author. // Everywhere it is the rank {bad} part of courtiers which obstruct the / wisdom of rulers— // Because of clouds Choan is not visible, but this can be / compared to fact that evil men obscure the power of Genso—[28] // very comprehensive poem. [103v]>

<This seems like best poem so far in / the quality of being charged with double meaning. // This is what I say— // Mr. Mori thinks that there are 3 different / thots in last two lines— // 1st—it is a cloudy day— looking West, Choan // invisible— // 2nd because Genso, altho wise in himself, was / weak enough to listen to false accusations / so Rihaku himself was banished from Choan // 3rd—because such men as Anrokusan have / all in power, the capital Choan is the same / as if it did not exist at all // a center of difficulties rather than of capital power. [104v]>

Notes

THE CITY OF CHOAN (101–4236:102v–104v, MF 3390; Pound's #50; *TSSC* 7:21b-22a; *LTBQJ* 2:986; 登金陵鳳凰臺 [Ascending the Phoenix Terrace of Jinling]), by Li Bo. With Mori & Ariga, July 10, 1900. Heptasyllabic regulated verse (*qiyan lüshi* 七言律詩). For an explanation of this verse form, see "Taking Leave of a Friend" and another example in "Leave-Taking Near Shoku." In accordance with the form, the second and third couplets (lines 3–4 and 5–6) are parallel; the first couplet is loosely parallel (see note 15). This poem appears in *TSX*.

1. ***Nan / Kin*:** Nanjing 南京, here called by its ancient name Jinling [Kinrio] 金陵 (gold + tomb).

2. ***Saiko*:** Cui Hao 崔顥 (c. 704–754), a contemporary of Li Bo's, is remembered as one of the best poets of the High Tang.

3. ***Kokakuro*:** *Huanghe lou* 黃鶴樓 (Yellow Crane Tower), also the title of Cui Hao's poem. It is widely considered one of the finest regulated poems of the Tang dynasty.

4. ***"I will never compose / a poem on Kokakuro"***: In an early lesson, Hirata Tokuboku 平田 禿木 (1873–1943) told Fenollosa the same story about Cui Hao ("Saiko"), which Pound found notable: "Among the many who passed in 11th year, there / was one named Saiko—his poem 'Kokakuro'— / written when he visited Kokakuro building—The first half / is in style of Koshi [古詩, old style verse], the latter half in style of Risshi [律詩, regulated verse]. / When Rihaku visited Kokakuro, he could not sing out / even one line; so his friends asked him why. He said / 'All that I wish to sing was already sung by Saiko'" (MF 3380). The name "Saiko" is emphatically underlined in Pound's red pencil. Li Bo did, however, write a poem *at* Yellow Crane Tower (if not about it) which became "Separation on the River Kiang," and another called "Gazing at Yellow Crane Tower" (望黃鶴樓).

5. ***R's surpasses it / because it has also philosophical reflection*:** Li Bo's poem is closely modeled on Cui Hao's. Both poems begin with a bird-named structure where no birds are to be found; and both end with something that "makes a person [i.e., me] sad" (使人愁), using the same three words. The additional element of "philosophical reflection" that Mori mentions is the notion that Li Bo's sadness comes not just from nostalgia for home but out of grief over the devastation of war and the vanity of power and ambition. In *A History of Chinese Literature* (London: B. Heinemann, 1900), 151, Giles translates Cui Hao's poem as "Yellow-Crane Kiosque" in rhyming anapestic tetrameters, which Pound certainly saw. But a closer free verse translation would read:

The Yellow Crane Tower

Long ago, someone flew away
on a yellow crane;
Now there's nothing left here
but Yellow Crane Tower.

Once a yellow crane leaves
it never comes back;
For a thousand years white clouds
drift in the sky.

Along a gleaming river, one by one,
stand the Hanyang city trees;
And the fragrant grasses, thicket upon thicket,
cover Parrot Island.

The sun sets. Now, in which direction
lies my distant home?
A mist over the rippling river
fills me with sadness.

昔人已乘黃鶴去，　此地空餘黃鶴樓。
黃鶴一去不復返，　白雲千載空悠悠。
晴川歷歷漢陽樹，　芳草萋萋鸚鵡洲。
日暮鄉關何處是，　煙波江上使人愁。

Cf. Giles's final lines: "Yet my eyes daily turn / to their far-away home, / Beyond the broad River, / its waves, and its foam."

6. ***Go*:** Wu 吳, one of the kingdoms in the Three Kingdoms Period (220–280).

7. ***SanKoku*:** *Sanguo* 三國 (Three Kingdoms). See previous note.

8. ***Shin*:** Jin 晉 dynasty (265–316, 317–420).

9. ***Rakuyo*:** Luoyang 洛陽. In 316, the Jin court was removed ("renamed") from Luoyang to Jiankang 建康 in what is now part of Nanjing, thus inaugurating the "Eastern Jin."

10. ***5 kingdoms*:** The northern kingdoms of non–Han Chinese peoples involved in the "Uprising of the Five Barbarians" during the Jin dynasty (*Wuhu luanhua* 五胡亂華).

11. ***Anrokusan*:** An Lushan 安祿山 (c. 703–757) was the instigator of a civil war lasting from 755 to 763 known as the An Lushan Rebellion, which ranks as one of the deadliest events in world history even though the exact figures for loss of life are impossible to determine. Li Bo died in 762, just before the end of the war, which had been carried on by An's son after the father's death. By "after war of Anrokusan" Mori is referring to the fall of Chang'an ("Choan") to rebel forces in 756, which resulted in the devastation of the city and its population.

12. ***Choan*:** Chang'an 長安, the capital city of the Tang dynasty, modern day Xi'an 西安. Achilles Fang thought the title was "erroneously derived from the last line," but Pound clearly took his cue from Mori's commentary (which Fang never saw) suggesting that the point of the final line is that the poem is really an allegory about Chang'an in the wake of the An Lushan Rebellion: "This history recalls to Rihaku the great Choan" which had become "as desolate as Nankin." Achilles Fang, "Fenollosa and Pound," *Harvard Journal of Asiatic Studies* 20, nos. 1–2 (June 1957): 213–238, at 228. Pound thus logi-

cally changes the title to invoke the city indicated by the allegory (Chang'an) instead of the location of the poem's composition (Nanjing). See note 28 on "Genso."

13. ***{male} {female}*:** The *fenghuang* [ho o] 鳳凰 is not a "phoenix" in the European sense of the term (any more than the Chinese *long* 龍 is a European "dragon"), but rather a supremely auspicious mythical King (and Queen) of the birds. As Mori's additional glosses correctly indicate, the parts of the compound refer to the male and female.

14. ***river / Kiang:*** The river is, of course, the Yangzi 揚子, also called the Changjiang 長江 (Long River). See "Separation on the River Kiang" where Pound mistook the word for "river" (kiang or *jiang* 江) as the *name* of the river.

15. ***phoenix are at play / phoenix are gone***: The apparent contradiction between the first and second lines in Pound's version—or the impression that the phoenix fly off in the moment—results from closely following the glosses instead of the paraphrase where the first line is explained as a reference to the distant past. The sense is: "On the Phoenix Terrace, phoenixes [once] played, / [But now] the phoenix have departed, and the terrace is empty, [yet] the river freely flows on." There are no tense markers in the original, but the temporal shift is implied by the contrasting ideas which in English would be marked by a contrastive conjunction; in classical Chinese, however, a conjunction is not required if the contrast seems obvious. (The ambiguities of Chinese poetic syntax are well known, but the role of habituation in reading tends to be vastly underestimated by readers without Chinese.) Instead of criticizing Pound for the contradiction or the new reading, however, we might celebrate the foreignizing literalness that brings us face to face with classical Chinese syntax as a bold model for poetic thinking in English.

Adding parallelism to the first couplet of a regulated verse "sonnet" was a standard variation, but the parallelism here is so loose it barely qualifies as such. Indeed, Li Bo wrote in this strict form somewhat less frequently than his contemporaries did, and he tended to twist the rules, as opposed to his contemporary Du Fu, whose mastery of strict parallelism was unparalleled. In some sense, variation within the form *is* the form, but Li Bo was a poet of extremes. Both lines in the opening couplet start with a cluster of three characters beginning and ending with feng 鳳 (male phoenix) and tai 臺 (terrace)—i.e., 鳳X臺—but the second-character position mismatches a noun (*huang* 凰, female phoenix) with a verb (*qu* 去, depart). Strict parallelism requires grammatical matching. For the fourth character in both lines, Li Bo pairs two "empty words" (*xuzi* 虛字), a linguistic category used for words with no substantive meaning such as prepositions, conjunctions, grammatical particles, and the like: *shang* 上 (upon) and *kong* 空 (empty). Strictly speaking, *kong* 空 is not an "empty word" (and it functions as a predicate here), but it's hard to get more *xu* 虛 (empty) than kong 空 (emptiness)—so there's a twist of the rules for you. (On *kong* 空, see Jonathan Stalling's smart and beautiful *The Poetics of Emptiness [New York: Fordham University Press, 2011].)* Thus, the first four characters in the first line divide into a 3 + 1 syllabic pattern (phoenix-phoenix-Terrace + upon), which leads us to expect the same pattern in the second line; but the syntax there surprises us with a 2 + 2 syllabic pattern instead (phoenix-depart + terrace-empty). There is also a formal poignancy in repeating the compound fenghuang 鳳凰 (phoenixes, male and female) in the same line so that it fills up most of the line only then for half of that compound to disappear in the next line, cleverly replaced by the very word by which it disappears, *qu* 去 (depart). The phoenix fade away—first one, then the other. The last three characters after the caesura in both lines parallel in a 2 + 1 pattern: Li Bo turns *jiang* 江 (river) into a two-character unit by adding the adverbial empty word *zi* 自 (itself, naturally, however) so that the phoenix are replaced both thematically and formally by an indifferent river. The diction of the final character of each line is brilliant since *you* 遊 (playing) can also mean "to wander, to travel," an alternative that retrospectively

seems prescient for the phoenix by the time we come to the (parallel) river which *liu* 流 (flows) away. The couplet is not exactly parallel, but that's the genius and the beauty of it. Formal close readings like this will try anybody's patience, I fear, but anyone willing to follow along is blipping a sonar at the depth of the iceberg whose peak breaks the surface in *Cathay*.

16. 宮 / ***Kiu* / *palace*:** A textual variant reads *shi* 時 (in the time of).

17. 代 / ***dai* / *dynasty*:** A textual variant reads *guo* 國 (in the state of).

18. ***courtiers have lived (clothes + caps)*:** Mori's point is that *yiguan* [i kwan] 衣冠 is a synecdochical set phrase for "courtiers" or the richest and most powerful officials in the state. As usual, Pound draws from the literal glosses instead, and furthermore concocts a calque with "cloths" for the ordinary word *yi* 衣 (clothing). The antithetical parallelism of categories between "clothing and caps" (衣冠) and "flowers and grass" (花草) is exquisite. Hsieh Wen Tung guessed that Pound's two additions of "bright" in this line must be "errors" in Fenollosa's notebooks (which he had not seen), but they are pure poetic license to emphasize the fading of former splendor.

19. ***Tanyu*:** Kanō Tan'yū 狩野探幽 (1602–1674), a prominent painter of the Kanō school, whose mist-shrouded mountains make a fine illustration of Li Bo's image (see cover illustration). Fenollosa's Japanese name associated him with the Kanō lineage.

20. ***Triangle Mt. / Three Mountains*:** This is one of the rare instances where Pound's habit of following the glosses brings him closer to the sense of the original than Mori & Ariga's revised paraphrase does. And yet early accounts describe *sanshan* 三山 in old Nanjing as linked together, so "Triple Mountain" might better than both. It was (they were) razed in the early Ming dynasty to open a thoroughfare through the city and to fill a lake for new construction.

21. 二 / ***2*:** *LTBQJ* adopts the textual variant *yi* 一 (one), presumably on the grounds that it is more logical to divide *one* stream *into* two than to divide *two* streams.

22. ***well*:** Since *neng* [no] 能 means "can" but also carries the sense of competence or excellence in doing something, the gloss "well" makes sense, as in the paraphrase: "the clouds *can fully* cover up the sun." There is, of course, a slight difference between the potentiality of "can" (future action) and the actuality of "well" (current action), which may be the point. Notably, in the crib for "Wine" years earlier, Hirai Kinza glossed the same word in the same way, and even includes the trace of a deliberate correction: "~~can~~ {well} (see line 12).

23. 總為 / ***everywhere / of*:** "Always there are / have been. . ." or "Thus, all because . . ." (which is closer to the paraphrase). A textual variant reads *jin dao* 盡道 (This is all to say. . .), which seems to wink a little more directly at the allegory.

24. ***{long} {peace}*:** Glosses on the individual characters in the name of the city.

25. ***sorry*:** Notably, *chou* [shu] 愁 is the only word for emotion among the most commonly used words in Tang poetry. (See Donald Sturgeon's magnificent word-cloud of the *Complete Tang Poetry* 全唐詩 corpus at ctext.org.) The word carries the sense of sorrow and grief combined with anxiety and worry. It also appears in line 26 of "The River Merchant's Wife," and line 10 of "The Exile's Letter."

26. ***Ippa san setsu*:** *yibo sanzhe* 一波三折 (one wave, three breaks). As noted in the commentary, it is normally used to describe a brush stroke in calligraphy.

27. ***To*:** Tang 唐 dynasty (7th to 9th centuries).

28. ***Genso*:** Xuanzong 玄宗 (685–762), emperor of the Tang dynasty from 712 to 756. Mori thus points out the probable allegory of the poem as described by the annotations in *TSSC*, by which the capital city Chang'an (Choan) in the last line stands for the emperor, and the clouds his corrupt advisors. See the headnote.

South-Folk in Cold Country

Another Kofu[1] 6th

<(Shin was 3rd) Kofu[2] // History. Genso Kotei[3] in middle of his reign / made it a policy to extend conquests North to / Siberia and West to Turkestan. So he sent out a / great wave of soldiers to regions far from their homes. / Economically speaking this was cause wh. led to Anrokusan / revolt[4]—few soldiers were left with him and little money. // This poem expresses that no one likes to be distant / from home. // In the 19 old poems of Kan—is the couplet // "Ko {in North} horse neighs against the North wind— // Etsu {in South} birds nest on Southerly branches"[5] [37v]>

[South-Folk in Cold Country]

[1] [代 馬 不 思 越]

Dai	ba	fu	shi	etsu
place (in North)	horse	not	think of	Etsu in the South

The horses of Dai, tho taken to Etsu, care nothing for Etsu.
[The Dai horse neighs against the bleak wind of Etsu,]
[*The Dai horse, from the south, neighs against the north wind*,]

[2] [越 禽 不 戀 燕]

Etsu	kin	fu	ren	yen
Etsu's	birds	not	love	En, a north region[6]

So the Etsu birds have no love for an alien En.
[The birds of Etsu have no love for En, in the north,]

[3] [情 性 有 所 習]

Jo	sei	yu	sho	shu
emotion	nature	have	that which is	habitual

Human emotions and natures ~~have~~ {are} things that spring from habit
[Emotion is born out of habit.]
[*Emotion is of habit*.]

[4] [土 風 固 其 然]

Do	fu	Kŏ	Ki	zen
local	manners	of	that	(ly) adj. ending
(earth)	(wind)	course		so—

The ~~powers~~ {powers} which local manners have on one's mind are / necessarily thus [39]

[5] [昔 別 雁 門 關]

Seki	betsu	gan	mon	Kan
(Ancient)	separate	wild	gate	fort
former		goose		
yesterday		name of gate		

<"Yesterday one has left the wild geese Fortress" // This is in the Northern province of Dai.[7] // Why called wild geese? because believed to come from North. [38v]>

[Yesterday we went out of the Wild-Goose gate,]

[6] [今 戍 龍 庭 前]

Kin	jŭ	riu	tei	zen
Now	garrison	dragon	yard	before
	(verb)	name of a locality—desert		

<"Today one has already come so far as the Dragon / Yard desert's front." // (What sort of life do we lead here? is supplied[8] [38v])>

[To-day from the Dragon-Pen.*[9]][74 / 75]

[7] [驚 沙 亂 海 日]

Kio	sha	ran	Kai	jitsu
Surprised	desert {sand-sea}	turmoil	sea	sun

<"Sands surprised by wind[10] cover in their turmoil / the ~~sand sea~~ {desert sea}[11] sun." [38v]>

[Surprised. Desert turmoil. Sea sun.]

[8] [飛 雪 迷 胡 天]

Hi	setsu	mei	Kŏ	ten
flying	snow	wanders errs[12]	Northern barbarian Tartar's	heaven

<(When once winter comes) // "The flying snow lets go astray the Manchurian / heaven—" one loses sight of the sky. [38v]>

[Flying snow bewilders the barbarian heaven.]

[9] [蟣 蝨 生 虎 鶻]

Ki	shitsu	sai	Kŏ	Katsu (isuka)[13]
ants[14]	fleas lice	grow on	tiger (part of armor)	bird (a kind of bird famous for bravery) fights till death Soldiers wear their feathers on their helmets
Antlike lice (many)				
				on armor—

<(Such life continuing for long) // "Swarms of lice grow on the accoutrements"—[38v]>

[Lice swarm like ants over our accoutrements.]

[10] [心 魂 逐 旌 旃]

Shin	Kon	chiku	sei	sen
Mind	spirit	drive	banners made of feathers	banners made of silk—

<(And yet under such difficulty // Can one's mind be easy? No!) // "because ones mind and spirit must drive upon / (keep close attention to) the motion of the banners") // The whole intent of this is that to let soldiers / undergo such distant hardship is inhuman for an Emperor—[38v]>

[Mind and spirit drive on the feathery banners.]

[*Our mind and spirit are on getting forward the feather-silk banners.*] [40]

[11] [苦 戰 功 不 賞]
Ku sen Ko fŭ sho
Hard fight merit not reward

Although one fights so hard, his merit is not rewarded
[Hard fight gets no reward.]

[12] [忠 誠 難 可 宣]
Chu sei nan Ka sen
loyalty faith difficult to tell—express

(As one is not a horse or a bird) So if one were allowed to express all / he feels of loyalty + faith he would be satisfied. // "There is no chance to express ones loyalty and faith."
[Loyalty is hard to explain.][15]
[*Loyalty is difficult to explain*.]

[13] [誰 憐 李 飛 將]
Sui ren ri hi shŏ
Who will be sorry for (General) Ri flying- of quick motion general

Who was sorry for flying General Ri
<R. is expressing the soldiers feeling // "The fate of Ri Shogun is probably mine too" [39v]>
[Who will be sorry for General Rishogu,[16]
the swift moving,]

Sam ben
[14] [白 首 沒 三 邊]
haku shŭ metsu san ben
White head lost three outside provinces
outskirt
border-regions[17]

<"Whose white head was lost (died) in the three frontiers" // who died in old age, // "Who will be sorry for me, another[18] fate of Rishogun?" // The 3 regions are // Yushu—North—beyond Enshu— / i.e. Hekki / Manchuria // Heishu—North—He's west of that—Mongolia // Rioshu—West—I li // These are old names not used now—[19] [39v]>
[Whose white head is lost for this province?][20]

<History // in Kan dynasty was famous Ri Shogun who / fought more than 74 battles with the Northern / barbarians, who called him the Flying Shogun, // So skilful, he was constantly sent out for some / expedition, and was never recalled—so he died / in old age in one of the border battles. [39v]>

Notes

SOUTH-FOLK IN COLD COUNTRY (100–4235:37v–40r, 3389; Pound #6–7; *TSSC* 1:6b-7a; *LTBQJ* 1:96; 古風五十九其六 [*Fifty-Nine Ancient Airs, the Sixth*]), by Li Bo. With Mori & Ariga, March 5, 1899. Pentasyllabic old-style verse (*wuyan gushi* 五言古詩). One in the series of Li Bo's Fifty-nine "Ancient Airs" (*gufeng* 古風): for other poems in this series, see "Poem by the Bridge at Ten-shin," "Lament of the Frontier Guard," and "Ancient Wisdom, Rather Cosmic." Pound numbered the second page of this poem (starting at line 5) with his blue pencil as the beginning of a new poem (#7), but apparently realized his mistake while translating, as he also did with "The Exile's Letter." On the second page, Fenollosa wrote only glosses—atypically putting his paraphrases on the verso page—which probably contributed to Pound's initial confusion. (See "The River Song" where Pound combined two poems into one.) Pound revised this translation before reprinting it in his essay "Chinese Poetry" published in the journal *To-day* in 1918 (see this volume). Lines from the revision that vary from those in *Cathay* are given underneath in italics; the rest are identical. Fenollosa also studied this poem three years earlier on September 23, 1896 (99–4220:74–5) with his first teacher, Hirai Kinza, whose mastery of classical Chinese poetry was not comparable to Mori's. Wai-lim Yip, however, in his influential study *Ezra Pound's Cathay (Princeton: Princeton University Press, 1969)*, knew only of the Hirai crib, and unwittingly concluded that Pound was almost clairvoyant in his ability to understand Chinese poems he had never seen. (See Editor's Introduction.) The less romantic reality is that Pound was using very good notes from Fenollosa's excellent lessons with Mori & Ariga, which provide all of the supposedly missing information (such as the neighing Dai horses and the bleak wind of Etsu). In fact, Pound only very rarely makes (or stumbles upon) corrections to mistakes in the cribs, and never as dramatically as Yip would have us believe. Pound's poetic alchemy should not be sought in a supposedly greater degree of "accuracy" to an original he never saw, but in the creative use of the unrefined silver he actually did transmute into gold.

1. ***Kofu*:** *gufeng* 古風 (Ancient Airs). See the headnote.

2. ***(Shin was 3rd) Kofu*:** a retrospective mention that the poem they had studied together in their previous session (February 25) about the First Emperor of the *Qin* [Shin] 秦 is the *third* in Li Bo's series of fifty-nine ancient airs (26v–33r).

3. ***Genso Kotei*:** Xuanzong Huangdi 玄宗皇帝, Tang Emperor Xuanzong (685–762).

4. ***Anrokusan revolt*:** Otherwise known as the An Lushan Rebellion (755–763), one of the deadliest wars in world history. See "The City of Choan."

5. ***In the 19 old poems of Kan . . . "Southerly Branches"*:** This couplet appears in the first of the famous "Nineteen Ancient Poems" (古詩十九首) from the Han 漢 dynasty: "The horses of Hu follow the northern winds; / The birds of Yue nest on southern branches" (胡馬依北風, 越鳥巢南枝). (For more on the series, see "The Beautiful Toilet.") Mori & Ariga's "neighs against" is a misleading translation for *yi* 依 (lean on, be in accord with), which seems to have confused Pound, who had more difficulty with this translation than perhaps any other. Pound drew not only from the glosses, but also

from the poem quoted in the commentary, and yet seems to have forgotten in the process (or never realized) that their rhetoric is diametrically opposed. In the ancient poem quoted in the commentary, northern horses prefer the north, and southern birds prefer the south. But Li Bo's variation casts the idea in negative terms: northern horses *dislike* the *south*, and southern birds *dislike* the *north*. Thus, when Pound borrows the phrase "neighs against the North wind" from the ancient poem (not Li Bo's), he must make it "bleak" (from the northern cold) even though the south has no "winds" at all, bleak or otherwise, just perchable branches. Even Pound seems to have been confused later by his own poem when he returned to revise it for republication (see his essay "Chinese Poetry" in this edition), possibly without reconsulting the Fenollosa notebooks. There he changed "bleak wind of Etsu" to "the north wind" (apparently recognizing the earlier faulty logic); but since it makes no sense for a horse from the north to dislike the "north wind," he moved the Dai horses from north to south. He then might have followed by swapping the Etsu birds from south to north to preserve the opposition, but they remain southern birds, it seems, unhappily displaced in the northern "En." The upshot of Pound's final version is: nobody likes the north, no matter where they're from.

6. ***燕 / yen / En, a north region*:** *Yan* 燕 is the name of the ancient state located in an area roughly equivalent to the provinces of Hebei, Liaoning, and parts of northern Korea. The character also means "swallow," which Fenollosa records in the glosses he made while studying the same poem much earlier with his first teacher, Hirai Kinza. In Hirai's crib, the paraphrase reads "The bird of Etsu does not love swallows." Now that's a howler only a teacher could love, which shows the limitations of Hirai's competence in classical Chinese. Lines 1–2 form a parallel couplet.

7. ***wild geese Fortress . . . province of Dai*:** The "Wild-geese Gate Pass" (*Yanmenguan* 雁門關) is located in Dai County (*Dai xian*) 代縣 in modern Shanxi Province.

8. ***supplied*:** Fenollosa means "supplied" by the reader, or as we would now say, "implied" by the text. See line A5 in "The River Song."

9. **Yesterday . . . Dragon-Pen*:** By way of an allusion, *longting* [riu tei] 龍庭 (courtyard of the dragon) here indicates the territory (or "desert" as Mori & Ariga gloss it) of the Xiongnu 匈奴 (or some other northern nomadic non–Han Chinese people), based on the term for the sacred grounds where they offered sacrifices. Pound adds a footnote to the end of this line which gives a fair description of the extent of the Han empire from Dai to Yan: "*I.e.*, we have been warring from one end of the empire to the other, now east, now west, on each border." But Mori & Ariga's initial gloss of "Ancient" or "former" for *xi* [seki] 昔 is probably better than "yesterday" unless it is understood in broadly metaphorical terms (which may make the better poem). A mention in the early 17th-century *Shanxi Gazetteer* (山西通志) explains that the famous 3rd-century BCE general Li Mu 李牧 (see "Lament of the Frontier Guard") prevented the Xiongnu from entering in through the Wild Goose Pass during the Han dynasty (see *LTBQJ*). Thus the sense of the couplet could be: "In the old days, [soldiers] departed for the Wild Goose Pass, / But these days, [we] garrison at the Dragon Courtyard itself." And although the line probably does not suggest a single day's travel, Mori may be right that the lines may also suggest something like: "Some time ago, [we] went out through the Wild Goose Pass, / And now [we are] garrisoned on the edge of the Dragon Courtyard." Lines 5 and 6 form a parallel couplet.

10. ***surprised by wind*:** *Jing* [kio] 驚 (surprise) is difficult to translate literally here. Classically, the word describes a startled horse bolting madly (hence the *ma* 馬 "horse" radical), as well as anything that shocks or surprises, that trembles or jolts, that is chaotic, or that is fearful. The sense is: "The wild sands kick up against the desert sun."

11. ***~~sand sea~~ {desert sea}*: *Hai* [kai] 海 (sea) refers to *hanhai* 瀚海, the "vast sea" of the Gobi desert. The word is first glossed as "sea" then revised to "sand sea" (possibly after the paraphrase showed that "sea" alone made no sense here. Unfortunately, Fenollosa added the new gloss "sand sea" to the wrong column—to "sha / desert" instead of "kai / sea"—understandably enough since *sha* also means "sand," so he had a 50–50 chance of getting it right in his apparent confusion over the explanation. (This is the only instance in the cribs where Fenollosa placed a gloss in the wrong column.) Apparently after that, Mori & Ariga refined the term further in the paraphrase from "sand sea" to "desert sea." The sense of the phrase is: "the sun in this 'sea' [of desert]." Some scholars have blamed Pound's "Sea sun" on the supposed ignorance of Fenollosa's Japanese teachers, but the paraphrase is correct, and it is Pound who drew from the lexical gloss instead of Mori's final explanation, unaware of Mori's *kundoku*-inspired pedagogy and perhaps confident that the "literal" glosses better suited his creative purposes for the isolation of the "luminous detail." (The earlier crib with Hirai sadly reads: "The sand surprised confuses the sun rising out of the sea.") Syntactically, the characters in the line fall into a 2 + 1 + 2 syllabic pattern: characters 1 and 2 are a modifier + a noun; character 3 is a verb; and characters 4 and 5 are also a modifier + a noun. Pound, however, regroups them into a 1 + 2 + 2 syllabic pattern, creating three striking paratactical elements out of a straightforward subject-verb-object sentence. This remarkable and much remarked upon line is thus one of Pound's many concocted calques apparently designed to create the impression of Chineseness where there is nothing particularly unusual in the original. Lines 7 and 8 form a parallel couplet.

12. ***wanders / errs*:** Here *mi* [mei] 迷 has the sense of "befuddle; confuse; throw into confusion."

13. ***isuka*:** (Jap.) 鶇 (the common crossbill).

14. ***ants*:** *ji* [ki] 蟣 (lice, nits).

15. ***Loyalty is hard to explain*:** Note the difference between this idea and the sense of the gloss given by Mori & Ariga of "expressing" or "making known" one's loyalty to those who might reward it if only they knew. Pound seems to suggest that the unrewarded loyalty of soldiers is inexplicable (and therefore all the more glorious and honorable). As usual, it is impossible to say whether Pound knew he was changing the probable meaning from the cribs.

16. ***General Rishogu*:** Li jiangjun 李將軍 (General Li), i.e., Li Guang 李廣 (c. 184–119 BCE), who was highly successful in repelling Xiongnu attacks during the Han dynasty. (See Mori's final comment.) Partly because Fenollosa's rapid script often trailed off at the end of his words, Pound evidently failed to recognize the Japanese word "Shōgun" 將軍 (general) here, dropping the *n* and transforming it into a proper name (Ri+Shogu), then redundantly adding "General" to it. The unfortunate result is something like "General *Li*genera" with a missing *l* at the end. Pound also seems to have ignored the inserted paraphrase "flying General Ri."

17. ***three . . . border-regions*:** *Sanbian* 三邊 refers to the three ancient prefectures at the frontiers named in Fenollosa's verso commentary below.

18. ***another*:** graphically ambiguous. Possibly "or the."

19. ***old names not used now*:** *Yushu*: Youzhou 幽州; *Enshu*: Yanzhou 兗州; *Heishu*: Bingzhou 幷州; *Rioshu*: Liangzhou 涼州.

20. ***Whose white head is lost for this province?*:** The point of the allusion and the line—as Mori explains in the commentary—is that the Flying General died in old age in the border regions completely unrewarded for his years of service instead of being called back to a title and a cozy sinecure. The last two couplets (lines 11–14) express the same idea, first in direct statements via two separate sentences

(fighting hard is unrewarded), then by means of the allusion to General Li in a single two-line sentence. The sense of the final couplet is: "Who took pity on the Flying General, / Whose white head was lost in the three border regions?" Pound recasts the rhetorical question into a distant future, and imagines that "Rishogu" (General Li) at least sacrificed himself for the good of securing "this province," whereas those familiar with the story will know that the once formidable general killed himself after the humiliation of repeated miscalculations, especially a very bad habit of getting lost with his troops in critical maneuvers and showing up late to the battlefield.

Back Matter to *Cathay*

[I HAVE not come to the end of Ernest Fenollosa's notes by a long way,[1] nor is it entirely perplexity that causes me to cease from translation. True, I can find little to add to one line out of a certain poem:

"You know well where it was that I walked
When you had left me."[2]

In another I find a perfect speech in a literality which will be to many most unacceptable. The couplet is as follows:[3]]

[抽	刀	斷	水	水	更	流]
Chu	to	dan	sui	sui	ko	riu
Drawing	sword	cut into	water	water	again	flow

But—{as} drawing sword and cutting water, the water again unites / + flows
[Drawing sword, cut into water, water again flow]

[舉	杯	消	愁	愁	更	愁]
Kiŏ	hai	sho	shu	shu	ko	shu
raise	cup	quench	sorrow (not personal but social)	sorrow	again	sorrow

So, raising cups and drowning our sorrows, the sorrow is still there.
[Raise cup, quench sorrow, sorrow again sorry."]

<These two lines are celebrated / often after imitated [93v]>

[There are also other poems, notably the "Five colour Screen,"[4] in which Professor Fenollosa was, as an art critic, especially interested, and Rihaku's sort of Ars Poetica,[5] which might be given with diffidence to an audience of good will. But if I give them, with the necessary breaks for explanation, and a tedium of notes, it is quite certain that the personal hatred in which I am held by many, and the *invidia* which is directed against me because I have dared openly to declare my belief in certain young artists,[6] will be brought to bear first on the flaws of such translation, and will then be merged into depreciation of the whole book of translations. Therefore I give only these unquestionable poems.
E. P.]

Notes

BACK MATTER TO *CATHAY* This is the end of *Cathay* as it was printed in 1915, but when *Lustra* was published the following year, Pound expanded the section "Cathay" by the four poems immediately following in this edition. In some sense, then, "Cathay" as a cycle is truly completed only within *Lustra* a year later. The shorter Chinese poems adapted from Giles's translations were printed outside the "Cathay" division of *Lustra*, and appear at the end of this edition beginning with "After Ch'u Yuan."

1. ***by a long way*:** Indeed, Pound drafted translations for a great many poems and fragments from Fenollosa's notebooks both while working on *Cathay* and also in subsequent years, only a small portion of which have been transcribed and published by scholars since his death, where much scholarship remains to be done. There are also many poems in the cribs that Pound evidently never tried to translate.

2. ***You know well . . . you had left me*:** These lines also appear in a typescript draft of "Fragments" including other unpublished draft translations from Li Bo (100–4230: n.p.).

3. ***The couplet is as follows*:** The parallel couplet is excerpted from Li Bo's "Poem Presented to Secretary Shuyun Upon Parting at Xie Tao Tower in Xuan Province" (宣州謝朓樓餞別校書叔雲詩), which appears immediately after the cribs for "Leave-Taking Near Shoku" (101–4236:94r). This is the penultimate couplet of the poem. (For the final couplet, see the notes to the last line of "Poem by the Bridge at Ten-Shin.")

4. ***Five Color Screen*:** Pound is undoubtedly thinking of Li Bo's *Dangtu Zhaoyan shaofu fentu shanshui ge* 當塗趙炎少府粉圖山水歌 (Song on a Landscape Painting by Zhaoyan from Dangtu, Chamberlain of Palace Revenues), which Fenollosa studied with Mori and Ariga on March 11, 1900 (101–4236:20v–28r). The cribs are extensively annotated with commentaries. Pound's draft translation survives in typescript (100–4230: no. 134).

5. ***Rihaku's sort of Ars Poetica*:** Pound almost certainly means the first in the series of Li Bo's "Fifty-nine Ancient Airs" (古風五十九首), in which Li Bo declares his personal challenge of taking up the reform of poetry by returning to antiquity (复元古) in all of its clarity and truthfulness (清真) after a millennium of waywardness. Its importance was recognized by the Qianlong Emperor, who placed it as the first poem in his collectanea, *TSSC* (see the headnote to "The River Song"). Unfolding an allusion to the ancient *Classic of Poetry*, Mori paraphrases the first couplet as: "Such great poems as those of the Shu [Zhou 周] dynasty / have not for long been made. And if I do not make them, who will do it?" Then he comments: "He believes it his mission to revive poetry—" (100–4235:16r). Pound drafted a vibrant translation ("Who will do em if I dont?") which survives in typescript (100–4230: n.p.). This poem is so heavily annotated—with the "tedium of notes" Pound mentions—that Pound initially mistook its twenty-four lines over ten pages for eleven short poems (15v–26r, Pound's #88–98). A valuable dissertation project would be to transcribe Fenollosa's extensive cribs for this "ars poetica" and do a study of how Pound adapted them in his unpublished draft. See Mair for a translation of the original.

6. ***the personal hatred . . . certain young artists*:** Wyndham Lewis and Henri Gaudier-Brzeska were chief among the "young artists" Pound supported in opposition to the literary-military establishment represented by Rupert Brooke and Edward Marsh. Brooke wrote a review of Pound's *A Lume Spento* for the *Cambridge Review* in 1909 that was partly patronizing but mostly dismissive, insulting, and snobbishly anti-American. As Brooke's star continued to rise, Pound seems to have felt increasingly threatened by his antagonism, and he clearly disliked Brooke's public and literary persona as much as Brooke did Pound's. For more on this topic, see Richard Sieburth's comments in the roundtable "*Cathay* at 100: A Conversation," edited by Haun Saussy and published in *Chinese Literature: Essays, Articles, Reviews* 37 (2015): 161–177; see also "Epitaphs."

Sennin Poem by Kakuhaku

游	仙	詩	Kakuhaku
yu	sen	shi	
wandering	sennin	poem	
{(play)}			

[Sennin Poem by Kakuhaku]

[1]

翡	翠	戯	蘭	苕
hi	sui	gi	ran	cho
red bird	green bird	play	orchid	clover or a kind of pea.
a kind of kingfisher		to be merry		

Red and green kingfishers play among the orchids and clovers.[1]
[The red and green kingfishers
flash between the orchids and clover,]

[2]

容	色	更	相	鮮
yo	shoku	ko	sho	sen
appearance	color	interchanging	each other	fresh

Their appearances are more fresh, {by} reflecting with each other.
[One bird casts its gleam on another.]

[3]

綠	蘿	結	高	林
ryoku	ra	ketsu	ko	rin
green	vine	{twine}	high	forest
		hang		

Green vines hang {on} and twine the high forest. [new page]
[Green vines hang through the high forest,]

[4]	蒙	籠	蓋	一	山
	mo	ro	gai	ichi	zan
	adverb				
	to wear on the head, to cover	to put into, basket	cover	one	mountain
	obscure, dim				

Darkly {Sombre} / they cover the whole mountain.
[They weave a whole roof to the mountain,]

			{lit. dark sometimes used in shutting / the eyes}		
[5]	中	有	冥[2]	寂	士
	chū	yū	mei	seki	shi
	in it	(there) is	silent	solitary	man

In it there is a silent and solitary man.
[The lone man sits with shut speech,][3]

[6]	靜	嘯	撫	清	絃
	sei	so	bu	sei	gen
	calmly	sigh (with pride) (When a tiger cries, this is used.)	pat	{pure} clean	string (Kin)[4]

Calmly he sighs and pats {on} the the pure strings. [new page]
[He purrs and pats the clear strings.][5]

[7]	放	情	凌	霄	外
	ho	jo	ryo	sho	gai
	{to throw} freeing	feeling heart[7]	rise up[6]	sky	beyond

Freeing his heart, it rises up beyond the sky.
[He throws his heart up through the sky,]

[8]

嚼	蘂	挹	飛	泉
shaku	zui	yū	hi	sen
biting	pistil {of a flower}	dip up	spouting	fountain

Biting the flower pistils, he dips up spouting fountain
[He bites through the flower pistil
and brings up a fine fountain.][8]

[9]

赤	松	臨	上	游
Seki	sho	rin	jo	yu
red	pine	looking	on	wander
The god of rain in the time of the Emperor Shinno.[9]				play

He makes the Stone chamber of Seiōbo in Konron Mountain / his residence.
Red Pine plays (on the sky) looking down on him. [new page]
[The red-pine-tree god looks at him and wonders.][10]

[10]

駕	鴻	乗	紫	煙
gen	Ko	jo	shi	yen
making ( ) carriage riding	a large bird (perhaps a kind of swan)[11]	ride	purple	smoke

Making "Ko" his carriage, he {refers to the god of rain} rides on purple smoke.
[He rides through the purple smoke to visit the sennin,][12]

[11]

左	挹	浮 丘	袖[13]
Sa	yu	fu kyu	shu
left	to take (up)	floating hill name of a "sennin" in Sūkō Mountain.[14]	sleeves

On the left, he {the god} takes the sleeve[15] of Floating Hill.
[He takes 'Floating Hill' * by the sleeve,]

				{water}		{hill}	
[12]	右	拍		洪{all}[16]		崖{over hanging cliff}	肩
	wu	haku		ko		gai	ken
	right	to pat, to lay the hand on, as in a good humour		"name of a sennin"			shoulder
				water rushing over rocks, a torrent, great, vast		sheer side of a hill, a cliff, a precipice	

On the right, he {the god} pats on the shoulder of Water Cliff. [new page]
[He claps his hand on the back of the great water sennin.]

[13]	借	問	蜉	蝣	輩
	Sha	mon	fu	yu	hai
	temporarily (Just try)[18]	ask	Jap. bu	yu	crowd (in contempt)[17]
			a gnat which is born in the morning and dies in the evening		

Let me just try to ask you, Oh! ~~the~~ crowds of gnats!
[But you, you dam'd crowd of gnats,]

			"kame" Jap.	"tsuru"[19]	
[14]	寧	知	龜[20]	鶴	年
	nei	chi	ki	kaku	nen
	how[21]	know	turtle	stork	age

How can you know the ages of turtles and storks (which live for a thousand and ten / thousand years)?
[Can you even tell the age of a turtle?]
[* Name of a sennin.][22]

Notes

SENNIN POEM BY KAKUHAKU (*Lustra*, 97; 100–4232: n.p.; MF 3386; Pound's #36; 昭明文選注 21:24a-b; 游仙詩七首其三 [Wandering Among the Immortals Poetry, in Seven Poems, the Third]) by Guo Pu [Kaku Haku] 郭璞 (276–324 CE). From a notebook titled "Chinese

Poetry / Okakura / Sogioku / others," which Fenollosa started using on March 12, 1900, for his lessons with the prominent Japanese art historian Okakura Kakuzō 岡倉 覚三 (1862–1913); "Sogioku" is Song Yu 宋玉 (c. 319–298 BCE), a contemporary of Qu Yuan (see notes to "After Ch'u Yuan" and "The Beautiful Toilet"). The "others" include Sima Xiangru 司馬相如 and Mei Sheng 枚乘 whose *Qifa* 七發 (Seven Stimuli) was paraphrased by Okakura during their lesson. Fenollosa's teacher for this "Sennin" poem, however, is uncertain because the notebook shifts abruptly in style after the first lecture with Okakura and continues without dates, which suggests that what follows may have been a series of lessons with Mori (who is mentioned in the crib for "A Ballad of the Mulberry Road," also from this latter section of the notebook). Perhaps Fenollosa wanted to separate these lessons on early poetry from those on Li Bo's poetry in the two big black notebooks, which he was studying with Mori about the same time. It is striking, however, that for this notebook Fenollosa used a completely different method altogether from the Li Bo notebooks; he first copied out the Chinese poems with a fine brush in black ink, then made his notes in pencil during the lesson. He never finished studying all of the poems that he had copied out, and Pound later tried (unsuccessfully) to finish the glossing himself. Guo Pu was a highly influential scholar whose series became a defining work in the genre of verse about Daoist immortals and adepts, characterized by bold, beautiful descriptions of Daoist themes with social commentary. Edward Schafer called it "Saunters in Sylphdom," preferring the terms "sylph" or "transcendent" to "immortal" for *xian* 仙 on the grounds that they the were not immortal, but "must continually renew their vital powers" (21). The series was included in the canonical 6th-century *Wen xuan* 文選 (*Selection of Refined Literature*), but this is probably the most famous of them and the only one in the notebook. Pound's poem was published (along with the next three poems reprinted here) in *The New Age* XIX (June 22, 1916), before reappearing in the "Cathay" section of *Lustra*.

1. ***Red and green kingfishers play among the orchids and clovers*:** Pound shadows Mori & Ariga very closely here. There is no question about the general sense of the line, but the translator faces many ambiguities such as whether *xi* 戲 (play) may be intransitive (play among) or transitive (play with), and how a difference in number can focus the image to a greater or lesser degree: "Birds play among flowers," or "A bird plays with a flower"? The words for the birds and flowers, moreover, are both two characters long, leaving the translator to decide whether to parse them separately or as compounds. As for the birds, Mori first glosses the characters individually ("red bird," "green bird"), but then parses them as a single compound word ("a kind of kingfisher"), which is consistent with his glossing method elsewhere. But he eats his cake and keeps it, too, by cleverly reintroducing these particularities of red and green into the paraphrase. Indeed, *feicui* [hi sui] 翡翠 is undoubtedly a compound for "kingfisher," but the analysis of the characters into primarily red males and primarily green females is also part of the lexicographic tradition which Mori here brings to the surface. As for the flowers *lan-tiao* 蘭苕, Tang-dynasty editor Li Shan, notes: "The precious birds and fragrant plants variously shining together is extremely delightful. An orchid-*tiao* is an orchid-bloom (言珍禽芳草遞相輝映可悦之甚也蘭苕蘭秀也); to which another Tang commentator, Zhang Xi 張銑, adds: "*Feicui* is the name of a bird. *Tiao* are the spray, distinct and bright" (翡翠鳥名苕枝鮮明也). Thus, instead of a separate plant, Mori and Ariga's "clover" (*tiao* 苕) may simply be the blooming spray of the "orchid" (*lan* 蘭). And yet the "orchids" here are probably not flowers in the family of *Orchidaceae*, as we are likely to imagine them now, but rather a kind of brightly flowering grass like thoroughwort (Eupatorium). If *tiao* were to be parsed separately, however, it would still not be "clover," but probably something like the Chinese trumpet vine (*Campsis grandiflora*), a woody vine with clusters of trumpet-shaped orange blossoms, or a similar plant with purple blossoms—or even tasseled high reed grass. Pound closely follows the colorful crib.

2. **冥:** The manuscript uses a variant form of this character not included in standard font sets (冖 + 具).

3. ***shut speech*:** If *mingji* [mei seki] 冥寂 is a compound, this is its *locus classicus* if not its source. The first character *ming* [mei] 冥 primarily means "dark, profound, mysterious, elegant" but can also mean "silent"; the second character *ji* [seki] 寂 primarily means "quiet, still, at ease, composed," but can also mean "solitary, lonely." Li Shan steps in to gloss the first character *ming* as "mysterious and silent" (冥玄默也), probably because the sense was not obvious in this instance as an absence of *sound*, not light. Mori similarly notes that *ming* means "lit. dark / sometimes used in shutting / the eyes"—i.e., *mingmu* 冥目 ("darken" the eyes). Pound thus combines two different glosses—"shutting / the eyes" and "silent"—to concoct the calque "shut speech." The process verges on what he later called "ideogrammic" reading—i.e., drawing suggestive images out of etymological traces and making them explicit in translation even though they are not part of the ordinary sense of the word. (According to Xu Shen, *ming* 冥 derives from the darkening of the moon after sixteen days, under a 冖 [cover], which may be its phonetic marker: 冥 = 六十日+冖.) The sense of the line is: "In the midst of it, there is a learned man, mysterious and still." There is at least a hint that the adept described in the third person here is the speaker himself telling his fantastic story, a convention which Pound does not seem to recognize partly because Mori maintains a very literal translation until line 13, when he suddenly switches to "Let *me* just try to ask you. . . ."

4. ***Kin*:** *qin* 琴 (a stringed instrument resembling a zither). It is the instrument of philosophers and artists, refined and expressive. It is sometimes translated as "lute."

5. ***purrs and pats*:** *xiao* [so] 嘯 originally meant "to whistle," including the whistling of a song, but was later used to describe the roar of a tiger—hence Mori's additional note—or of the sea. (One wonders whether the feline intrusion of the tiger put Pound in the mind of purring.) Mori evidently failed to mention, however, that the word also describes the Daoist whistle, a yogic breathing technique, sometimes called the *changxiao* 長嘯 (long whistle), which was thought to give the adept almost supernatural powers to manipulate the elements, summon spirits, and manifest aspects of Dao 道. But it was also a kind of music, and different tunes were thought to be best suited for different effects; see E. D. Edwards, "'Principles of Whistling'—嘯旨 Hsiao Chih—Anonymous," *Bulletin of the School of Oriental and African Studies, University of London* 20, nos. 1–3 (1957): 217–229, at 222–227. This double sense is extremely likely in the context of this poem. (See the "laugh-whistle" crux (*xiao* 笑 / 嘯) in A10 of "The River Song," and also the similarly onomatopoeic *xiao* 蕭 in line 8 of "Taking Leave of a Friend). Mori & Ariga's "pat" is an overly literal and misleading translation of *fu* [bu] 撫 (pat) which here means "strum" (as in *fuqin* 撫琴 "strum a zither"), but Pound's calque is irresistible.

6. ***rise up / sky*:** *lingxiao* [ryo sho] 凌霄 (or 陵霄) is a compound meaning to rise straight into the heavens.

7. ***heart*:** *qing* [jo] 情 (feeling, passion, sentiment), as in the first gloss.

8. ***and brings up a fine fountain*:** The subordinate clause in the paraphrase suggests that these two actions are related (which Pound follows, creating an even greater cause-and-effect connection), but they are probably separate, referring to how the Daoist adept eats and drinks: chewing (*jiao* [shaku] 嚼) on flower stamens and scooping up (*yi* [yu] 挹) water from a natural spring or spouting fountain.

9. ***Shinno / Seiōbo / Konron*:** Shennong [Shinno] 神農 (God of Agriculture) was one of the legendary first three sovereigns, who is credited with having introduced agriculture to the Chinese people some four or five millennia ago. As the gloss notes, Chi Song [Seki sho] 赤松 (Red Pine) was an immortal known in the same era as the Master of Rain (Yu Shi 雨師). According to legend, he frequented the

immortality-bestowing stone cave of Xi Wangmu [Seiōbo] 西王母 (Queen Mother of the West) in the Kunlun [Konron] 崑崙[崙] Mountains, and came and went with the wind and rain. Centuries earlier, Red Pine had already appeared in a *fu* 賦 (rhapsody) on the same topic called *Yuanyou* 遠遊 (Roaming Afar), whose influence can be seen on this series; it was collected in the *Chuci* 楚辭 (*Songs of Chu*) and was traditionally attributed to Qu Yuan (4th century BCE).

10. ***wonders*:** for "wander" in the gloss. This is one of the many instances where a "misreading" of Fenollosa's cribs seems to have influenced Pound's choice of words even if he was aware in the final moment that he was departing from the original sense of the poem. The line is a little tricky since *lin* 臨 can mean "look" (as glossed) or "approaches." Indeed, in the first poem in this series, Guo Pu uses *lin* in just this way: "I approach the water's source and scoop from the pure waves" (臨源挹清波). The sense of the couplet here could thus be: "Red Pine approaches wandering overhead (上游); / He rides a swan, borne upon purple mists." (But see below.) Mori's paraphrase is less likely but defensible, however, in the sense of: "Red Pine (赤松) looks (臨) as he wanders overhead (上游)." Note how Pound rejects the proper name of the immortal (Chisong / Seki sho) or even a calque of that name (Red Pine) in favor of the nameless "red-pine-tree god."

11. ***kind of swan*:** *hong* [kō] 鴻 (a large wild swan or wild goose).

12. ***he {refers to the god of rain} rides on purple smoke . . . to visit the Sennin***: The subject of the two verbs in this line must be inferred, and Mori is probably right that the same subject carries over from the previous line of this couplet ("the god of rain"), especially since it explains how he is traveling in the air, and since he is known to ride on mists—although, for the same reason, he may not need a stork (see "The River Song," line A5). Alternatively, the Daoist adept himself may take flight, as Burton Watson sees it: "When Red Pine appears, roaming on high, / this man rides a stork, mounting the purple mists," etc. Watson, *The Columbia Book of Chinese Poetry* (New York: Columbia University Press, 1984), 170. Pound's "explicitation" of the rain god's purpose for coming ("to visit the Sennin") suits the suggestion that the immortal appears above the Daoist as a response to his music and the spirit of his practice. It helps to understand that the term "Sennin" (*xianren* 仙人) is used both for mortal Daoist adepts like the musician and also transcendent Daoist spirits like Red Pine, Floating Hill, and Water Cliff. Confusingly, sometimes the phrase "Daoist immortal" (like Sennin) is used for both.

13. **袖:** Fenollosa accidentally omits one stroke from the radical of this character (衤 / 衤), turning the "clothing" radical into the "spirit" radical.

14. ***Sūkō Mountain*:** *Songgao shan* 嵩高山 (or simply Mt. Song 嵩山) is physically located in Henan Province, but it is more important as the central mountain in the grouping of the Five Sacred Mountains (*wuyue* 五嶽) of Daoism, which are supposed to have appeared at the creation of the Earth.

15. ***he {the god} takes the sleeve*:** Mori is undoubtedly correct that the implied subject of the previous couplet continues into this one, but the question remains what that implied subject should be. For Mori, it is Red Pine who is interacting with the other immortals overhead here, taking one's sleeve and patting another's shoulder, as the musician plays in his reverie below, but for Watson it is the Daoist adept now aloft who does this (see note to line 10). The verb here for "taking up" (*yi* [yu] 挹) the sleeve is the same one the Daoist adept uses to "scoop up" water in line 8, either as a parallel (the man takes up water, the sylph takes up another's sleeve) or as a reprise of the man's earlier action.

16. ***water / all / hill / over hanging cliff*:** These annotations explain the meanings of the constituent parts of these characters: 氵(water) + 共 (together) = 洪 (vast; flood); 山 (hill) + 厓 (cliff) = 崖 (precipice). As an adjective, *hong* [ka] 洪 (flood) means "huge, vast," thus the sense of the name is "Huge Precipice" or "Vast Cliff."

17. 輩 / ***hai / crowd (contempt)*:** a less common variant form of 輩 to denote plurals or a class of people.

18. ***temporarily / (Just try)*:** As a conjunction, *jie* [sha] 借 (lend; borrow; temporarily; help; rely on) means "if" or "even if." The sense of the final couplet is: "If you ask a generation of mayflies the age of a turtle or crane, how could they possibly know?" Pound's inspired translation shows that he felt he had a pretty good idea of what Guo Pu was talking about.

19. ***kame / tsuru*:** The Japanese *kun*-readings of these two characters.

20. 龜: Fenollosa copies a variant of this character with 目 at the lower right.

21. ***how*:** *ning* 寧 can mean "prefer," as Yip reads it, but the gloss here makes more sense.

22. ****Name of a sennin*:** Pound's footnote quotes part of the gloss from line 11, but he avoids naming the immortals in lines 9 and 12.

A Ballad of the Mulberry Road

陌	上	桑
Haku	jo	so
Highway	on	Mulberry tree

[A Ballad of the Mulberry Road
(*Fenollosa MSS., very early.*)]

[1]

日	出	東	南	隅	
nichi	shutsu	to	nan	gu	} Mr. Mori says these two
Sun	rises	East	South	Corner	} lines are specially beautiful

The sun rises in the South East Corner
[The sun rises in south east corner of things]

[2]

照	我	秦	氏	樓
sho	ga	shin	shi	ro
shines (on)	our	name of a family	family clan	two storied house

And it shines on the villa of the Shin clan.
[To look on the tall house of the Shin]

[3]

秦	氏	有	好	女
Shin	shi	yu	ko	jŏ
Shin	family	has	pretty	girl

The Shin family has a pretty daughter [new page]
[For they have a daughter named Rafu,
(pretty girl)]

					{sheet}	
				{gauze}	{spreading}	
[4]	自	名	為	羅	敷	
	ji	mei	i	ra	fu	
	herself	name	make	girl's name		
	She herself made her name			gauze	veil –[1]	

[She made the name for herself: "Gauze Veil,"]

[5]	羅	敷	善	蠶	桑
	ra	fu	zen	san	sō
	Rafu		excel in[2] {in skill}	silk worm	mulberry

Gauze Veil was skillful in feeding mulberries to silkworms
[For she feeds mulberries to silkworms,]

[6]	採	桑	城	南	隅
	sai	so	jo	nan	gu
	pluck	mulberry	castle {used for town}[3]	South	corner

She plucks mulberry leaves at the South corner of the castle [new page]
[She gets them by the south wall of the town.]

[7]	青	絲	為	籠	系
	sei	shi	i	ro	kei
	green {blue}[5]	strings	make	basket	warp (distinguished from woof[4]

She makes blue strings the woof of her basket (weaves them in)
[With green strings she makes the warp of her basket,]

[8] 桂 枝 為 籠 鈎
kei shi i ro kō
Katsura[6] branch makes basket shoulder strings[7]
strings to fasten around the 2 shoulders

She makes the shoulder strings of her basket out of ivy branches
[She makes the shoulder-straps of her basket
from the boughs of Katsura,]

[9] 頭 上 倭 墮 髻
to jo wa da kei
head on to curl incline hair-arrangement (mage[8])
like a snake to one side
coil
a special arrangement of a girl's hair that falls over left side

on her head is coiled her one-sided tress arrangement [new page]
[And she piles her hair up on the left side of her head-piece.]

[10] 耳 中 明 月 珠
ji chu mei getsu shǔ
ear in bright moon gem
means pearls

In her ear shine moon gems
[Her earrings are made of pearl,]

{moengi}[9] {silk}[10]
[11] 緗 綺{curious} 為 下 裙{裾}
Sho ki i ka kiŏ[11]
light green[12] special word makes under skirt
for some kind
of pattern cloth
must find some[13]

Light green name for cloth She makes or uses for her underskirt
[Her underskirt is of green pattern-silk,]

[12] 紫 綺 為 上 襦

shi	ka~~a~~{i}	i	jo	jŭ	jŭ of juban[14]
purple	same kind of cloth	makes	upper	vest	

purple she uses for her over-vest [new page]
[Her overskirt is the same silk dyed in purple,]

[13] 行 者 見 羅 敷

ko	sha	ken	ra	fŭ
go	one who	sees	Rafu	
Those who pass by		seeing		

[And when men going by look on Rafu]

[14] 下 擔 捋 頤 鬚[15]

ka	tan	ratsu	shi	shi~~in~~{ŭ}
taking down	burden	twist (the moustache)	upper lip	moustache
put down	their load	and pull the moustache		on their upper lip

**[They set down their burdens,
They stand and twirl their moustaches.]**

[15] 少 年 見 羅 敷

sho	nen	ken	ra	fū
little	year	sees	Rafu	

The young men seeing

[16] 脫 帽 著 帩 頭

datsu	bo	chaku	sho	to
Taking off	hat	put on	gauze {cap}[16]	head

Take off their hats and put on their head gauze (so that their fine hair can be seen)

[17]	{畊}[17]	者	忘	其	犁{corn}/?/{cow}[18]
	Ko {Kō}	sha	bo	ki	ri
	To cultivate	one who	forget	his	spade or plough?

Those who work in the field forget their ploughs

[18]	鋤	者	忘	其	鋤
	jō	sha	bo	ki	jō
	uses hoe	one who	forget	his	hoe
	hoes				

Those who harrow the fields forget their hoes

[19]	來	歸	相	怨	怒
	rai	ki	sho	en	do
	come{came}	return	with each other	regret	angry

Those who approach and those who try to get away reproach and scold each other

[20]	但	坐	觀	羅	敷	
	tan	za	kwan	ra	fū	
	only	sit	look at	Rafu		end of one stanza

They care only to kneel down and stare at————

Notes

A BALLAD OF THE MULBERRY ROAD (*Lustra*, 98; 100–4232: n.p. MF 3386; Pound's #31; *Yuefu shiji* 樂府詩集 (hereafter *YFSJ*) 28:4b–5a; 陌上桑 [On Mulberry Road], anonymous, 2nd century CE. (Not to be confused with Li Bo's poem of the same title, *LTBQJ* 1:327.) The first page of this notebook reads "begun with Kakuzo March 12th 1900," that is, with Fenollosa's friend, the prominent writer and scholar of Japanese art, Okakura Kakuzō, but the cribs in the latter part of the notebook appear to be from lessons with Mori, which is the assumption here. Aside from the marginal note to the first line, a later note (after Pound stops translating) reads: "In some texts, this {line} is omitted. / Mr. Mori thinks better omit." Fenollosa apparently wrote the Chinese characters himself, in this case *before* the lessons (see "Sennin Poem," from the same notebook). This poem is a *yuefu* 樂府 (Music Bureau–style verse); see notes to "The River Song." It consists of three stanzas, only two of which appear in Fenollosa's crib; Pound stops six lines short of the end of the first stanza.

1. ***gauze / veil*:** It is probably best not to try to translate the name Luofu [Ra fu] 羅敷, since nobody knows exactly what the name means (both Waley and Yip wisely avoided it). *Luo* 羅 can mean "silk" or "gauze" (as in "Jewel Stairs Grievance" and "The Exile's Letter"), but *fu* 敷 (spreading; arranging; sufficient) remains elusive unless, as Li Hailin 李海林 has suggested in a note on the crux, it is a variant form of *fu* 縛 (rope) which in turn is a variant form of *fu* 紨 (rough silk) (45). (Thanks to Yan Zinan for pointing this out.) In any case, it is not a veil. Some commentators think the first word of the line, *zi* [ji] 自 (self), functions as a verbal auxiliary and thus does not indicate that she invented the name herself, but it should be noted that *ziming* [ji mei] 自名 (choosing one's own name) is used as early as the 5th-century *Hou Han shu* 後漢書 (History of the Later Han), and makes perfect sense in a poem about a girl called, essentially, "Silk Satin." Pound drew the name "Gauze Veil" directly from the crib.

2. ***excel in*:** A textual variant in place of *shan* [zen] 善 (good at) reads *xi* 憙 / 喜 (delights in).

3. ***castle / {used for town}*:** Mori & Ariga seem to have added "town" to the gloss as an explanation of the generic gloss "castle" for *cheng* [jo] 城. See "The Exile's Letter," line 40.

4. ***warp (distinguished from woof*:** Note that "warp" is changed to "woof" in the paraphrase, but Pound chooses the gloss as usual, which makes more sense here. ("Warp" refers to the taut threads in weaving, whereas "woof" refers to those woven in and out.) In fact, *xi* [kei] 系 is neither warp nor woof, but rather a woven cord or band of some kind, probably a handle on the basket. Moreover, *si* [shi] 絲 is not "strings," but "silk" (the material of which the cord is made, parallel with the cassia branch of which the hook is made in the next line). The sense of couplet is: "Her basket handle is made from blue-green silk; / Her basket hook is made from a cassia branch."

5. ***green / blue*:** or "black," which would be especially fancy. See note to line 1 of "The Beautiful Toilet." Lines 7–8 form a parallel couplet.

6. ***Katsura*:** the Japanese *kun*-reading of *gui* [kei] 桂 (cassia, cinnamon, "laurel"). Pound transliterates the plant name (in Japanese) directly from the gloss instead of taking the ordinary "ivy branches" from the paraphrase.

7. ***shoulder / strings*:** *longgou* [ro kō] 籠鉤 (cage, basket + hook). The gloss may be correct that the cassia branch "hook" 鉤 (here pronounced *ju*) refers to some part of the basket, but another glossing tradition explains the branch as a hooked rod used to carry a basket over one shoulder, which could also be used as a tool for pulling in branches for leaf picking.

8. ***mage*:** The point of Mori & Ariga's gloss is that the word *ji* [kei] 髻 (topknot) in the poem is used in Japanese for the masculine topknot of a samurai, whereas *mage*—the *kun*-reading of another word, *qu* [kei] 髷 (topknot)—was traditionally used in Japan for a woman's hairstyle. Typically, the Chinese *duoji* [da kei] 墮髻 (fall + hairknot)—also called a *duomaji* 墮馬髻 (drooping horse knot)—was a thick gathering of loose hair tied at the bottom (which is how Yip reads it, "a dangling plait") instead of tied snugly against the head like a modern ponytail. The addition of *wei* [wa] 倭 (to wind up), however, suggests the particular Han dynasty hairstyle that Mori describes—a kind of long bob that flops over to the left, almost like a Phrygian cap of hair. It was imitated in Japan. Lines 9–10 form a parallel couplet.

9. ***moengi*:** *moegi* (Jap.) 萌え木: the light yellowish green of young tree sprouts or a newly sprouted onion (萌葱). See note 12.

10. ***{silk} / {curious}*:** These additional notes refer to the two parts of the character: *si* 糸 [絲] (silk) and *qi* 奇 (curious).

11. ***裙{裾}*:** Fenollosa crossed out *qun* [kun] 裙 and replaced it with *ju* [kio] 裾. Both refer to skirt-like women's garments, but the former implies an undergarment and the latter a border or hem on the garment. Rhyme may have determined the choice. *YFSJ* gives the former in the variant form 帬.

12. ***light green*:** The word *xiang* [sho] 緗 is glossed by the Han-dynasty *Shiming* 釋名 (Explanation of Names) as the pale yellow color of new mulberry leaves.

13. ***special word / for some kind / of pattern cloth / must find some*:** The gloss is a salient combination of Fenollosa's keen interest in acquiring both language and the products of Asian art and aesthetic craft.

14. ***juban*:** (Jap.) 襦袢 (undershirt).

15. 顓鬚: The first character *zi* [shi] 顓 is simply a variant form of *zi* 髭 (beard, mustache), as it is printed in *YFSJ* in the compound *zixu* 髭鬚. Fenollosa's character lacks the element *shan* 彡 (bristle) in the lower left quadrant of the second character *xu* [shin] 鬚 (beard, mustache), which transforms it into another character, *zhen* [shu] 鬒 (thick and black). Considering that the *on*-reading of the new character rhymes, it may derive from a Japanese recension of the poem (whereas the *YFSJ* version rhymes in Chinese). Fenollosa seems to have corrected the *rōmaji* from "shin" to "shŭ," which may suggest that Mori wavered over which recension to follow, perhaps having memorized one of them, but his gloss follows the *YSFJ* character instead of Fenollosa's. The remaining lines of the stanza are included here to show how perfectly Pound knew when to stop.

16. ***gauze {cap}:*** The sense of the paraphrase is correct, but more precisely a *qiaotou* [shoto] 帩頭 is an ancient headscarf that men used to tie up their hair under a hat.

17. 𠦂**:** Fenollosa made this correction in pencil, crossing out a character not found in standard font sets [岳+井]. (See fontispiece.)

18. ***{corn} / ? / {cow}*:** These annotations explain the constituent parts of the character *li* 犁 (a plow; variant form of 犁) with lines drawn to each: "corn" for *he* 禾 (grain); "cow" for *niu* 牛; and a question mark for *dao* 刀 (knife), which Mori probably distinguished from the element in the character because of its extra stroke.

Old Idea of Choan by Rosoriu

Now for / Comment on To[1] Poetry—by Mr. Mori. // Translation of a To poem by Roshōrin,[2] / one of longest and best. 572 characters. // Choan had never been burned from Kan to / To.[3] This poem is of time of Sokuten Buko,[4] the / famous empress—early part of To—Ruled as empress / dowager—(translated life) / There was great luxury and even immorality going on / among higher classes, but this Roshorin, tho' of great literary merit, was always sickly, and used to live outside / the city. Yet his sensitiveness cannot now and then fail to / perceive the very deplorable future of the city.

translation, [2]

[長安古意]

"Old Idea of Choan"

[Old Idea of Choan by Rosoriu][5]

by poetical courtesy the poet pretends that / he is speaking of the Choan of Kan[6] days, making / allusions, and to Yoshi,[7] a Kan retired gentleman / at the end.—

[1]	[長	安	大	道	連	狹	斜]
	Cho-	an	big	road	continuous with	narrow	streets (no verb)[9]

Choan's broad avenues
This first line contains theme or germ of the whole[10]
[The narrow streets cut into the wide highway at Choan,]

[2]	[青	牛	白	馬	七	香	車]
	Blue[11]	cow,	white	horse,	seven	fragrant woods incense	carriage (wheeled)

Cows ~~and horses~~ are drawing these chariots made of fragrant woods.
blue cow is for carriage, white horse for riders.
[Dark oxen, white horses,]
drag on the seven coaches with outriders.
The coaches are perfumed wood,][12]

[3] [玉 輦 縱 橫 過 主 第]
jewel palanquin longitudinally horizontally pass princess' mansion
(by hand crossing before yashiki[13]

[The jewelled chair is held up at the crossway,
Before the royal lodge][14]

[4] [金 鞭 絡 繹 向 侯 家]
Gold saddle[15] weaving unraveling[16] towards[17] marquis' house
golden saddles in (ordinary house)

[a glitter of golden saddles, awaiting the princess,]
They eddy before the gate of the barons.] [3]

{(horse eating
hay)}
[5] [龍 銜 寶 蓋 承 朝 日]
Dragon swallow precious canopy receive morning sun
Dragon munching[18] costly (sun shade)

means the dragon on top of the handle // the precious canopy which the dragon swallows
[The canopy embroidered with dragons
drinks in and casts back the sun.][19]

[6] [鳳 吐 流 蘇 帶 晚 霞
Hoö[20] vomit flowing tassel imbibe[21] evening fog[22]
Ho emit shaking (of saddle)
Lacquered and embroidered are belted by the evening haze—
on the saddle

The flowing tassels which the Ho's vomit
[Evening comes.
The trappings are bordered with mist.]

[7]	[百	丈	遊	絲	爭	繞	樹]
	Hundred	~~xx~~ {jo} (10 feet)	floating	threads	vying	intertwine to twist about with thread	trees (in garden)

For a thousand feet
Mr. Mori thinks it means the ripples of air which alone the outsiders[23] could see / as sign of many gathered together, but it seems to me a vista—
[The hundred cords of mist are spread through
and double the trees,][24]

[8]	[一	群	嬌	鳥	共	啼	花]
	One	Group	coquetting	birds	together	warble	flowers
	a flock		vain		mutually	chirp (naku)[25]	to the flowers

Mr. Mori thinks it is women in garden as heard from outside.
[Night birds, and night women,[26]
spread out their sounds through the gardens.]

End of 1st Stanza [4]

beauty of beginning with same words as end of previous stanza, but diff meaning[27]

[9]	[啼	花	戲	蝶	千	門	側]
	Warbling	flowers,	playing	butterflies	thousands	gate	side

Birds understood and butterflies playing with the flowers are seen by the side of / the thousand gates. (as seen down the street.)
[Birds with flowery wing, hovering butterflies
crowd over the thousand gates,][28]

{white}

[10] [碧 樹 銀 台 萬 種 色]

jewel {Jade}[29]	trees	silver	platforms {terrace in gardens seen above fence}	myriad	kinds seed[30]	colors (shoku)[31] (sensuous forms)

both are of myriad ~~varieties and colors~~ {kinds of colors}
colors may be double, fragrance of trees, hues of buildings

[Trees that glitter like jade,
terraces tinged with silver,
The seed of a myriad hues,]

[11] [複 道 交 窗 作 合 歡]

Covered	roads (corridors)	interchanging regularly intervals at various heights or may be interlacing.[32]	window-holes	make	meeting {mutual}	pleasure

That is, as they circle around the mountains, they can see one another from windows.
Seems to be a name for form of window.[33]

[A net-work of arbours and passages and covered ways,]

[12] [雙 闕 連 甍 垂 鳳 翼]

Double	towers turrets	continue in row	tile[34]	hang-down	ho	winged[35]

tiles made in form of birds along the edge.

[Double towers, winged roofs,
border the net-work of ways:] [5]

[13] [梁 家 畫 閣 天 中 起]

Rio's Some proper name Rioki[36] a general of Kan. Rio means beam.	house	{the} painted of Rio's house	stor~~ies~~<ey>	heaven	middle	stand

[A place of felicitous meeting.
Riu's house stands out on the sky,
with glitter of colour]

[14] [漢 帝 金 莖 雲 外 直]
Kan emperor golden ~~lotus~~ stalk cloud outside beyond erect

Butei of Kan[37] had a high golden lotus made to collect dew, a sennin idea. / These things said to have still existed in To. / erects itself even higher than the clouds
[As Butei of Kan had made the high golden lotus
to gather his dews,]

[15] [樓 前 相 望 不 相 知]
Building front mutually seeing not mutually knowing recognize

In front of bldgs (people) see one another but do not know
[Before it another house which I do not know:][38]

[16] [陌 上 相 逢 詎 相 識]
Footpath on mutually meeting but how mutually knowing
Sidewalks people why acquainted
of course they do not

[How shall we know all the friends
whom we meet on strange roadways?]

End of 2nd Stanza

Notes

OLD IDEA OF CHOAN BY ROSORIU (*Lustra*, 99–100; 100–4229: n.p. [Editor's pagination starting with verso], MF 3383; Pound's #20; 四庫全書, 唐詩鏡 2:1b–2a; 長安古意 [Thoughts on Antiquity in Chang'an]) by Lu Zhaolin [Roshōrin] 盧照鄰 (c. 636–c. 695), one of the most celebrated poets of the early Tang. With Mori & Ariga, sometime after May 9, 1898 (the date of the previous entry). Heptasyllabic old-style verse (*qiyan gushi* 七言古詩). Fenollosa's notebooks cover only the first two of the sixteen stanzas in this poem. Note that both of these stanzas mimic the parallel couplet pattern of the "new style" eight-line regulated verse despite the prosodic openness of the old-style verse. For more on this pattern, see "Taking Leave of a Friend." Fenollosa took these notes during an early lesson with Mori & Ariga two years before the major Li Bo lessons, and well before he had worked out his note-taking method; they therefore lack *rōmaji* and proper paraphrases, the latter of which I have supplied in the notes where necessary. He does seem to have left ample space for characters to be added later, which

was never done. A few pages earlier in the same notebook Fenollosa has a list of "Questions to ask Mr. Ariga" which show the thinking that would evolve into *The Chinese Written Character as a Medium for Poetry*: "Chinese characters—no difference of nouns or verbs— / Are some words now chiefly nouns, and some chiefly verbs? / In earlier days were nouns derived from verbs? / Order of syntax, almost like English? / Are prepositions verbs?" This poem appears in *TSX*.

1. ***To*:** Tang 唐 dynasty (618–907), when this poem was composed.

2. ***Roshōrin*:** See the headnote.

3. ***Kan to To*:** Han to Tang (dynasties), i.e., from antiquity to the poet's present (roughly 3rd c. BCE–8th CE).

4. ***Sokuten Buko*:** Zetian 則天 [*personal name*] Wuhou 武后 (Empress Wu). Wu Zetian *huanghou* 武則天皇后 (Empress Wu Zetian) reigned from 690 to 705 as the only female emperor in Chinese history.

5. ***Old Idea of Choan / by Rosoriu*:** The "old idea" (*guyi* 古意) of the title normally carries a sense of nostalgia or at least some kind of antiquarian retrospective (as Mori suggests) in emulation of poems with the same title written during the Six Dynasties period (220–589), which do the same, but in the Tang and Song dynasties it came to indicate a social or political satire, whose most famous *locus classicus* is this very poem. "Rosoriu" may simply be a mistake for "Roshōrin" since Pound frequently confused Fenollosa's final *u* and *n*, but see line 13.

6. ***Kan*:** Han 漢 dynasty (206 BCE–220 CE).

7. ***Yoshi*:** Wushi 烏氏, i.e., Liang Ji [Rioki] 梁冀. See note 36 on "Rioki."

8. ***Do*:** The Japanese *on*-reading of *dao* 道 (path; method; the Way of Daoism). The word here seems to refer to the (plural) "broad avenues" within city where the poem takes place, as the commentary indicates, as opposed to the (singular) highway leading into the city, as Pound's version suggests. Mori had not yet developed his later teaching method for Fenollosa using *rōmaji*, and this is the only character for which he offers a pronunciation, perhaps because of the importance of the word.

9. **連 / *continuous with // (no verb)*:** Here *lian* 連 (connect) probably functions as the verb that Mori thought was lacking in the line: "The boulevards of the capital *connect with* the narrow side streets." The next line, however, does lack an explicit verb of its own, and yet Mori adds one to make the parataxis more discursive. Pound follows. See note 12.

10. ***theme or germ of the whole*:** Namely, that the great and small may meet but never mix.

11. ***blue*:** *qing* 青 represents a spectrum of natural colors from green to azure to black, but it usually means "blue" in Japanese. (See note to line 1 of "The Beautiful Toilet.") Blue cows would indeed have been regrettable, and Pound's "dark oxen" is perfect, perhaps inspired by the Homeric ἐπὶ οἴνοπα πόντον.

12. ***Cows ~~and horses~~ . . . perfumed wood*:** Mori's explanation is correct that the coaches are made from seven fragrant woods, but Pound mistakenly parsed the glosses to mean *the seven wood-coaches* instead of *the seven-wood coaches*. Aside from the fact that the implied verb in this line is probably "there are" (Mori supplies "drawing" which Pound renders as "drag"), Mori may also be wrong to think such exquisite coaches would be drawn by beasts of burden. On the other hand, it would follow the logic of the first line to read the three terms as representing two or perhaps even three different classes of people cheek by jowl in the city: black water buffalo (are lead by some), white horses (are ridden by some), and coaches of exceptional luxury (bear others grandly along). Pound's added detail of "outriders" may have been suggested by "white horse for riders" together with a misreading of Fenollosa's "outsiders." See note 23.

13. ***yashiki*:** (Jap.) 屋敷 (mansion).

14. ***held up at the crossway***: Pound's phrase may be poetic license, but it seems partly based on his misreading of "crossing" in the gloss as a noun (the crossway) instead of as an adverb, for *zongheng* 縱橫 (up and down; every which way); and also his misreading of "pass / before" as the static adverb "before" (in front of) instead of as an active verb, for *guo* 過 (pass by).

15. ***saddle*: *bian*** 鞭 (riding crop, whip), a synecdoche.

16. ***weaving / unraveling*:** These glosses are correct for the individual characters, but as a compound *luoyi* 絡繹 means "continuously," "strung together without break or end," "in a long line." The couplet splits apart a set phrase *zongheng luoyi* 縱橫駱驛 (charging around in every direction) by placing the two halves in parallel positions. (The complete phrase appears in the "Rhapsody on the Luminous Hall of Lu" [*Lu lingguangdian fu* 魯靈光殿賦] by Wang Yanshou 王延壽, which was collected in the foundational 6th-century anthology *Wen xuan* 文選 [*Selections of Refined Literature*].) Using the variant form *luo* 絡 (with a 糸 "silk" radical) instead of *luo* 駱 (with a 馬 "horse" radical) seems to emphasize the weaving metaphor here, as if the grid of Chang'an were the warp and woof of a piece of fabric. Lines 3–4 form a parallel couplet, the sense of which is: "Jade carriages pass freely by the mansions of the great ladies; / Gold 'saddles' continuously approach the houses of the great lords."

17. ***towards*:** Here *xiang* 向 (toward; to move toward) is a verb.

18. ***munching*:** The gloss is misleading because, as a noun, *xian* 銜 refers specifically to a horse's bit, and, as a verb, to biting down on something or holding something in the mouth—or more abstractly to "enduring" something, as if bridled, and other such meanings—but it has nothing to do with consumption ("munching," "horse eating hay"). The paraphrase is clearer. The image is of an ornate parasol (or canopy) which appears to come out of the mouth of a dragon sculpted onto a pole ("which the dragon swallows") above the "handle." Lacking a single word in English for "holding in one's mouth as a horse chomps down on a bit," the English translator is inevitably at sixes and sevens here.

19. ***casts back the sun*:** Glossed as "receive," *cheng* 承 has the sense of accepting and enduring the sun's heat, with a hint of doing so with respect (as if for a superior, like the emperor himself) instead of simply casting it back.

20. ***Hoö* : *fenghuang*** 鳳凰 (phoenixes). Mori apparently gave the two-character binome for "phoenixes" [Ho o], then corrected it to "Ho" (as Fenollosa wrote below) to indicate that the poem uses only the single-character form of the word. See line 1 of "The City of Choan."

21. ***imbibe / fog*:** "Imbibe" is an intriguing gloss for *dai* 帶 (a belt; to carry; to contain), probably intended as "absorbing into." The sense is that the tassels bear, catch, or hold the evening glow (see next note). See also line 2 of "Dawn on the Mountain."

22. ***fog*: *Xia*** 霞 describes the rosy or multicolored glow of light through the clouds at twilight, not the "fog" (or "mist") itself. Lines 5–6 form a parallel couplet, the sense of which is: "Dragons bite down on the poles of the jeweled canopy which receives the morning sun; / Phoenixes spit forth the fluttering tassles which catch the sunset glow."

23. ***outsiders*:** Fenollosa often formed his medial *r* and *s* exactly alike with a single downward loop, which probably led Pound initially to misread "outsiders" as "outriders" (thus suggesting the word in line 2 which otherwise comes from nowhere). See Editor's Introduction.

24. ***ripples of air / a vista / cords of mist*:** Mori, Fenollosa, and Pound are *all* mistaken if *yousi* 遊絲 (moving or flowing "silk") refers to the gossamer webs of spiders, tangled in the trees. A century later, the phrase was picked up by a famous Buddhist monk named Jiaoran (僧皎然), who raised the number of gossamer threads from one hundred to ten thousand: "The heart of a concubine is thousands of feet of gossamer thread, / Agitating the butterfly to circle the flower in endless confusion" (萬丈游絲是妾

心， 惹蝶縈花亂相續). As in the gloss, *zhang* 丈 is a unit of ten *chi* [jo] 尺 (feet), which suggests a total of 1,000 feet, but measurements in poetry are almost always figurative anyway. Lines 7–8 form a parallel couplet, the sense of which is: "A thousand feet of floating gossamer vying together wrap around the trees; / A single flock of sweet and lovely birds together warble among the flowers."

25. ***naku*:** Japanese *kun*-reading of *ti* 啼.

26. ***and night women*:** Note that Pound borrows from the commentary instead of the language of the poem, although the prostitution implied by Pound's phrase is his own invention. Mori's idea may be slightly strained, but it is clear that the busyness and bustle of the spiders and birds—the sights and sounds of the natural world within the city—are meant to be compared with those of the human world.

27. ***but diff meaning*:** Mori's point is that the phrase *ti hua* 啼花 (warbling + flowers) is an anadiplosis, a phrase repeated from the end of one line to the beginning of another with a change in meaning from "singing among (or 'to') the flowers" to "singing flowers."

28. ***Birds with flowery wing*:** Note how the metonym from the previous line for the invisibility of the birds among the song-filled flowers is transformed by Pound into a description of their flower-like wings, rejecting the aural in favor of a visual effect. Lines 9–10 are very loosely parallel, the sense of which is: "There are 'warbling' flowers and playing butterflies on the sides of a thousand archways; / There are jade trees and silver terraces with innumerable varieties of color."

29. ***{white}/Jewel/Jade*:** *bi* [heki] 碧 means jade or jade-green (or bluish green). The "white" above the gloss suggests that Mori made some sort of etymological comment on the character which consists of *bai* 白 (white) at the upper right alongside *yu* 玉 (jade) on top of *shi* 石 (stone).

30. ***seed*:** another meaning of *zhong* 種 (kinds) which should have been struck out as irrelevant in this line, as the paraphrase makes clear. Pound, however, rejected "myriad kinds of colors" from the paraphrase and parsed "seed of myriad hues" from the glosses. Fenollosa's erasure of "varieties and colors" suggests that Mori originally parsed the two characters separately as "kinds *and* colors" before reading "kinds *of* colors."

31. ***shoku*:** Japanese *on*-reading of *se* 色. The word can also refer to sensuality, sex, or obscenity.

32. ***maybe interlacing*:** Here Fenollosa makes two simple sketches, one with two circles overlapping, another with a circle and a square overlapping.

33. ***name for form of window*:** The name is a pun. *Hehuan* 合歡 refers to the carved design on the lattice windows (*jiaochuang* 交窗 [crossing + window-holes], which is based on the *hehuanhua* 合歡花, literally, but also suggestively: the "pleasure at joining" flower (i.e., the fanlike pom-pom flower of the Persian silk tree). The name is probably more significant than the shape. (See line 3 of "Fan-Piece for Her Imperial Lord.") This compound is parallel with one in the next line, which is also a decorative architectural element with an evocative name. Admittedly, "mountains" is hard to visualize and may be wrong; Qian's "mansions" makes more sense, but a clearly crossed *t* in the middle of the word makes the latter graphically impossible.

34. ***甍/tile*:** a false friend. Although the characters are the same, the Chinese *meng* 甍 (rafter; ridge beam) is not the same as the Japanese *iraka* 甍 (tile), one of the relatively rare instances of a Japanese-influenced misreading in the notebooks. In Chinese, the character signifies a *support* for tiles rather than the tiles themselves, which means that the image here is probably not of the decorative tile-ends in Japanese architecture, but rather of phoenix ornaments on top of the roof ridge ends (with wings hanging down), or of the rooflines themselves seen as phoenix wings hanging down, or perhaps even of painted rafter tails. The precise image is hard to visualize with certainty, but what is clear is that the architecture of the towers is described in terms of an element from the natural world with symbolic value.

Lines 11–12 form a parallel couplet (challenging to translate gracefully), the sense of which is: "The lattice windows of the covered walkways are Pleasure-at-Joining Flowers; / The matching rooflines of the double watchtowers hang out their Phoenix Wings." Pound's "winged roofs" is refreshingly clear, but this couplet probably refers to the palace grounds and is not in any way connected with "Riu's house" (which was built in Luoyang, not Chang'an), except perhaps conceptually.

35. ***ho winged*:** *fengyi* 鳳翼 (phoenix wings), the name of a decorative architectural element. The *feng* is the male phoenix (as opposed to the female *huang* 凰), which creates a gendered parallel antithesis with *hehuan* 合歡 in the previous line.

36. ***Rio / Rioki*:** Liang Ji 梁冀 was the elder brother of an empress in the Eastern Han [Kan] dynasty (2nd century BCE), was infamous for corruption, cruelty, decadence, and large-scale building in Luoyang. By imperial command (from a subsequent emperor), he and his entire family were executed. The allusion here is meant to evoke a monument of vain extravagance in the poem's spirit of social critique rather than Pound's "place of felicitous meeting," which Mori seems not to have fully understood either. The orthography of "Rio" with its final "o" is very clear in Fenollosa's hand in all four instances in this line, suggesting that Pound may have consciously preferred the spelling "Riu." Lines 13–14 form a parallel couplet, the sense of which is: "The decorated towers of the House of Liang rise to the heavens; / The Golden Stalk of Emperor Wu reaches above the clouds."

37. ***Butei of Kan*:** Han Wudi 漢武帝 (156–87 BCE). Emperor Wu of the Han dynasty built a towering copper pillar mounted at top with a copper bowl to collect dew from the heavens for a longevity elixir. It was immortalized by more than one rhapsody, and was apparently still standing in some form several centuries later during the Tang dynasty. It is supposed to have been some twenty *zhang* 丈, or about two hundred feet high.

38. ***another house which I do not know*:** As usual, instead of following Mori & Ariga's paraphrase, Pound tries to parse the glosses for himself, misreading the "bldgs" (or "house") as the object of the verb instead of the location (together with "In front of"). The repeated *xiang* 相 seems to indicate reflexive reciprocity, referring to a "we"—or "they"—split between the insiders and the outsiders: the extremely wealthy and everyone else. Yet the "insiders" the poet most has in mind seem to be the beautiful but inaccessible women in aristocratic households or in the palace itself, which Pound could never have known since the idea is suggested only in the following lines of the poem not covered in Fenollosa's notebook. Thus, Pound's tinge of Whitmanesque longing for all the flitting strangers of Chang'an at the very end may not be too far from the mark even though one can also see in these lines the same spirit of social critique invoked by the preceding images of extravagance and decadence: "In front of such buildings as these, we [they] see each other, but do not know each other. / On such streets as these, we [they] encounter each other, but how could we [they] ever become acquainted?" Lines 15–16 form a parallel couplet, thus completing an eight-line stanza of four parallel couplets.

To-em-mei's "The Unmoving Cloud"

with Mr. Shida Feb 5th 1899
from Toemmei.

from "To Em Mei Shu"—Works of Toemmei.
Both prose + poetry.

[停雲]

"Teiwun"—Fixed (not moving) Cloud
The subject of 4 connected poems.

[To-em-mei's "The Unmoving Cloud"
"Wet springtime," says To-em-mei,
"Wet spring in the garden."[1]]

—1st.

[1] [靄 靄 停 雲 濛 濛 時 雨]

Ai	Ai	tei	wun,	mo	mo	ji	u
gathering	gathering	fixed	cloud,	pattering	pattering[3]	temporary	rain.

The fixed clouds gather + gather, and the intermittent showers patter + patter.
[The clouds have gathered and gathered,
and the rain falls and falls,]

[3] [八 表 同 昏]

Hachi	hiŏ	dŏ	Kon
eight	surface	same	dark

The earth in all directions is equally dark.[4]
[The eight ply of the heavens
are all folded into one darkness,]

[4] [平 路 伊 阻]

Hei	rŏ	ĭ	tan[5]
Flat	road	this[6]	wide + flat

The ~~flat~~ {level} road stretches out into the flat distance
[And the wide, flat road stretches out.]

[5] [靜 寄 東 軒]

Sei	Ki	to	Ken
Calmly	~~sit~~ {remain}[8]	East	room[7]

I ~~sit calmly~~ {remain quiet} in my Eastern room [99]
[I stop in my room towards the East, quiet, quiet,]

[6] [春 醪 獨 撫]

Shun	Ko	doku	bŭ
Spring	homemade sake	alone	stroke

Solitary I stroke my Spring's home-made brew.[9]
[I pat my new cask of wine.]

[7] [良 朋 悠 邈]

Rio	ho	yu	bo
Good	friend	distant	

My good friends have grown strange[10] and are far away
[My friends are estranged, or far distant,]

[8] [搔 首 延 佇]

So	shu	~~tei~~ {y}En[11]	tei[12]
droop[13]	head	long	stand still.

Drooping my head, I stand still for a long time. [100]
[I bow my head and stand still.]

2nd

[9] [停 雲 靄 靄]

Tei	wun	ai	ai
	(same as before)		

[10] [時 雨 濛 濛]
ji u mo mo
(same as before)

[Rain, rain, and the clouds have gathered,]

[11] [八 表 同 昏]
hap- pio[14] do Kon
(same as before)

[The eight ply of the heavens are darkness,]

[12] [平 陸 成 江]
hei riku sei Ko
flat land becomes river

The flat land becomes a river.[15]
[The flat land is turned into river.]

[13] [有 酒 有 酒]
yu shǔ yu shǔ
is sake is sake

Here is wine! here is wine![16]
[**"Wine, wine, here is wine!"**]

[14] [閒 飲 東 窗]
Kan in to so
At leisure drink East window

Leisurely I drink at my Eastern window. [101]
[I drink by my eastern window.]

[15] [願 言 懷 人]
gwan gen Kwai jin
(wish) speak think of man
hoping (word)

Longing for words, I think of man.[17]
[I think of talking and man,]

[16] [舟 車 靡 從]
shu sha ~~ri~~ bi ju
ship carriage not follow

Alas, no ship or carriage attends me.
[And no boat, no carriage approaches.]

3rd

[17] [東 園 之 樹]
Tō yen shi ju
East garden of tree

on the trees of my Eastern garden
[The trees in my east-looking garden]

[18] [枝 條 再 榮]
shi jō sai yei
branch twig again[18] flourish

boughs and sprays are {again} luxuriant;
[are bursting out with new twigs,]

[19] [競 用 新 好]
Kio yo shin Ko
race use new good
vying

and vying to make the most of their new beauty

[20] [以 招 余 情]
i sho yo jo
with invite[19] my passion

with this they appeal to my ~~passion~~ {affection}. [102]
[They try to stir new affection,]

[21] [人 亦 有 言]
jin shaku yu gen
man again {too} is speak

men often are saying

[22] [日 月 於 征]
jitsu getsu Kan sei
sun moon here[20] turn[21]

That sun and moon have their turning.
[And men say the sun and moon keep on moving]

[23] [安 得 促 席]
An tōku soku seki
tranquil[22] get ~~hold out~~ seat
place[23]

Setting my mat where I can be at ease
[**because they can't find a soft seat.**][24]

[24] [說 彼 平 生]
Setsu hi hei sei
to be glad his flat ~~bone~~ {born}[25]
to explain[26] its natural or customary

Let me take joy in the course of nature.[27]

4th

[25] [翩 翩 飛 鳥]
hen hen hǐ chō
moving wings 〃 flying bird

Fluttering, fluttering, the birds that fly

[26] [息 我 庭 柯]
Soku ga tei Ka
rest my garden tree {(solitary large)}[28]
{(small)}

Come to rest on the lone tree in my yard. [103]
[The birds flutter to rest in my tree]

[27] [斂 翮 閒 止]
ren hen Kan shi
folding wings quietly[29] stop.
~~{flutter}~~

Folding their wings, they perch quiet,

[28] [好 聲 相 和]
Ko sei so wa
good voice each other to be familiar[30]
lovely

And with sweet voice, they ~~commune~~ {speak thus[31]} with each other.
[and I think I have heard them saying,]

[29] [豈 無 他 人]
~~gai~~ mo{u} ta nin
(negative) not other man

"~~Though it~~ is not that there is no other man than he
["It is not that there are no other men][32]

[30] [念 子 實 多]
nen shi shoku ta
think of you[33] truly much
love

but we love him the most of all.
[But we like this fellow the best,]

[31] [願 言 不 獲]
Gwan gen fu Kaku
wish speak not reach

{Since} Our ~~des~~ longing to speak to ~~you~~ {him} cannot reach ~~you~~ {him},
[Yet however we long to speak]

[32] [抱 恨 如 何]
Ho Kon jŏ Ka
To bear in mind deep sorrow like what

we hold deep sorrow in our minds, but cannot help it."
[He cannot know of our sorrow."]

**[*T'ao Yuan Ming.*
A.D. 365–472]34

Notes

TO-EM-MEI'S "THE UNMOVING CLOUD" (*Lustra*, 101–102; 99–4220:98–103, MF 3376; Pound's #24a–d; *TYMJJZ* 1:1–2; 停雲 [The Unmoving Cloud]), by Tao Yuanming 陶淵明 (c. 365–427), better known as Tao Qian 陶潛. Tetrasyllabic old-style verse (*siyan gushi* 四言古詩). Following this poem in *Lustra*, a note in square brackets reads "End of Cathay," thus closing the expanded cycle of translations. Although neither Pound nor Fenollosa ever saw it, this poem bears a proem, which offers helpful context: "Missing my family and my friends, / I drink newly made wine. / The garden is arrayed in the first glory [of spring]. / I long in vain [for them], / And sigh with a breast full [of emotion]" (思親友也, 罇湛新醪, 園列初榮, 願言不從, 嘆息彌襟.) See the note on "longing for words" in line 15.

1. ***"Wet springtime . . . in the garden"*:** The epigraph is Pound's invention.

2. ***Lines 1–2*:** Fenollosa wrote the whole of the first couplet on a single line of his notebook before switching to one verse line per one notebook line, apparently to give himself more space.

3. ***pattering / pattering // temporary / rain*:** *Meng meng* [mo mo] 濛濛 has the sense of "continuously drizzling," especially in mist, but "patter + patter" seems to be Shida's attempt to render the reduplication of the character. Here *shiyu* [ji yu] 時雨 (time + rain) probably has the sense of a "seasonal rain," especially in spring, not "temporary" or "intermittent."

4. ***The earth in all directions is equally dark:*** Shida's paraphrase is accurate: *babiao* [hachi hio] 八表 refers to the most distant regions beyond the eight Chinese compass points (here, something like, "farther than one could see in all directions"). This couplet describing the earth complements the initial couplet about the heavens. Pound, however, carries over the celestial reference from the first couplet and

creatively calques from the gloss to give the Chinese firmament eight layers. Hugh Kenner comments: "Whether or not he recognized in 'eight' a designation of the Chinese compass points is neither ascertainable nor important. 'Eight ply' gave the stanza what it needed, a focal strangeness at the center of its imitation of unyielding sameness, interminable rain, impenetrable flatness." Hugh Kenner, *The Pound Era* (Berkeley: University of California Press, 1971), 208.

5. **阻 / tan:** The received text here reads *zu* 阻 (blocked; of roads, dangerous and hard to travel). The sense of the line should be: "Even the flat road is hard going" (平路伊阻). The *rōmaji* "tan" and the gloss "wide + flat," however, suggest that Shida read *zu* [so] 阻 (impassable) as *tan* [tan] 坦 (flat). There is no textual variant to explain this huge mistake, which confounds the line with more or less the opposite sense, and contradicts the identical structure of line 12, which Shida obviously overlooked as a clue to the logic of this line. Hence, Kenner's oxymoronic "impenetrable flatness" in the previous note.

6. ***this*:** The character *yi* 伊 commonly means "this" in Japanese, but its meaning and grammatical function in classical Chinese are often hard to pin down precisely, not least since it can be used simply to demarcate a predicate clause. (Mori does not carry the gloss into the paraphrase, consistent with his *kundoku*-inspired pedagogy.) Here, *yizu* 伊阻 may simply mean "is certainly difficult to pass"; or it may give the line the force of a rhetorical question, such as "Why does the flat road have such obstacles?" See the previous note.

7. ***room*:** especially a room or a porch with a view, however grand or humble, even a small studio or hut. (See line 14, which is parallel.)

8. ***remain*:** *ji* 寄 (lodge, reside).

9. ***I stroke my Spring's home-made brew*:** *Fu* [bu] 撫 does mean "stroke" or "support," but here it probably simply means "hold." See line 6 of "Sennin Poem by Kakuhaku."

10. ***grown strange*:** There is nothing in *youmiao* [yu bo] 悠邈 (long gone and far away, remote in time and space) that necessarily suggests estrangement, but rather the melancholy that comes with separation from these good friends.

11. ***tei* / *{y}En*:** This little tangle of corrections in the manuscript seems to have three parts: first, an initial confusion of *yan* [en] 延 with *ting* [tei] 廷, perhaps combined with an eyeskip ahead one character; second, the correction of the *on*-reading to "En" for *yan* 延 (prolong); and third, the adding of "y" for the alternative pronunciation "yen," which comes closest to the modern Mandarin.

12. ***tei*:** for *cho*. Shida apparently confuses *zhu* [cho] 佇 (stand for a long time; wait) with *ting* [tei] 停 (stop; stand still; unmoving), as in the poem's title, perhaps partly because of an eyeskip to the next character in the next line.

13. ***droop*:** *sao* [so] 搔 (scratch). The speaker is scratching his head, not hanging it. Scratching one's head normally signifies anxious or sorrowful rumination, so Shida's "drooping my head" is not completely off the mark, but it is hard to defend "droop" as a gloss. If there is a variant *chuishou* 垂首, I have not found it.

14. ***pio*:** The typical *on*-reading is "hio," as in line 3, but this is closer to the Chinese.

15. ***The flat land becomes a river*:** See note 5 on "坦 / tan" in line 4. The sense is that the flat land, which ought to be easy to cross, is blocked by a river, just as the flat road (in line 4), which ought to be easy to travel, has obstacles.

16. ***Here is wine*:** Since *you* [yu] 有 may mean "have" as well as the impersonal "there is," this could be translated as "I've got wine!" using the conventionally implied first-person subject (as in the following line). Note how Pound transforms the two-part iteration typical of Chinese rhetoric and syntax into the typically three-part climax of European languages. See "Wine."

17. ***Longing for words, I think of man*:** Here *yan* [gen] 言 (speech; to speak) almost certainly functions as an auxiliary modal particle (a sort of verbal comma) instead of as a word with semantic content, as also in the proem (願言不從, "Longing for, but not being satisfied"), and in the penultimate line (願言不獲, "Longing for, but not attaining"). The sense of the whole line is: "I long for and miss people [i.e., my family and friends]," as opposed to "I long for conversation and miss humankind [in the abstract]." And yet it must be said that this particular modal particle is suggestive here, and one could argue that Pound (following Shida) is unwittingly making explicit a hint of the character's unintended connotations in this context, as he would later deliberately and controversially do with his "ideogrammic" translations. See note 10 on "say" in line 2 of "Song of the Bowmen of Shu."

18. ***again*:** The gloss clearly indicates that Shida's text reads *zai* [sai] 再 (again), since it appears in one authoritative recension (*Siku quanshu Tao Yuanming ji,* 四庫全書, 陶淵明集), instead of the more difficult variant with the same pronunciation *zai* [sai] 載 (just then; just starting). Pound's line is closer to the latter reading, which is a rare and splendid instance of intuitive reading: the point of the buds sprouting "again" is that they are "new," "just starting" to flourish.

19. **招 / *invite*:** or "rouse." A textual variant reads *yi* 怡 (pleasing; happy).

20. ***here*:** *yu* [kan] 於 can mean "here," but not in this case, where it functions as an auxiliary modal particle: "As for the sun and moon (the days and months), they keep marching onward."

21. ***turn*:** *zheng* [sei] 征 (to travel, to move). It is sometimes used for expeditions.

22. ***tranquil*:** *an* [an] 安 (peaceful; how?).

23. ***place*:** *cu* [soku] 促 (be near to, close to).

24. ***setting my mat where I can be at ease // because they can't find a soft seat*:** As usual, Pound tried to parse the glosses on his own without recourse to the paraphrase, resulting in the sun and moon's circling like dogs in the grass trying to make a comfortable spot. In *The Pound Era*, Kenner quips that Pound's line is "a Chinese proverb originated in South Kensington" (212). A failure to recognize the couplet structure may be partly to blame since it leads Pound to combine phrases from two separate couplets (21–22 and 23–24) which were never intended to be read together. The point about the sun and moon turning in line 22 is that "time keeps passing"; the point about finding a seat—two seats close together, actually—is to enjoy close camaraderie. Shida did no better. Although *an* [an] 安 does mean "tranquil," here it is surely an interrogative particle (安得 "How to get?"), as it often does. The sense is: "How do I get side-by-side mats . . . ?" More below.

25. ***bone {born}*:** probably Fenollosa's initial mishearing of the word.

26. **說 / *Setsu* / *to be glad* / *to explain*:** Shida's glosses explain that the character 說 has two meanings: when pronounced *shuo* it means "to talk," and when pronounced *yue* (a variant of 悅) it means "to be happy." Both could work here, and ultimately there is little difference in the general sense since the implication is that one would *enjoy* friendship through *talking* about anything and everything. Shida favors the former (see next note), but Yip gives: "How to get friends to sit close by / To talk about past and present?" Wai-lim Yip, *Ezra Pound's Cathay* (Princeton: Princeton University Press, 1969), 230.

27. ***Let me take joy in the course of nature*:** The glosses "flat" and "born" for this line match the individual characters for *pingsheng* [hei sei] 平生, but here they form a compound difficult to pin down. (See note to line 23.) Kenner picks on Shida (which is easy enough to do) complaining that the term should be translated as "whole life," which may be right; but the compound can also mean "normally" or "as usual," which Shida apparently transforms into "natural or customary" and then "the course of nature" (which is itself a paraphrase as creative as many of Pound's readings). The phrase can also mean "friendship" or "companionship" itself, which may simply be a hint here. In other words, one possibility

might be the humble: "How do I find side-by-side mats / To *enjoy* the company of friend?" (See previous note.)

28. ***garden / {(small)} / tree / {(solitary large)}*:** The point of Shida's additional glosses is evidently to contrast the small size of the "garden"—or better, "courtyard"—with the dominating "lone tree" which it was customary to plant there. More literally, *ke* [ka] 柯 means "branch, stalk," here a synecdoche.

29. ***quiet*:** *xian* [kan] 閒 or 閑 (leisurely; at ease).

30. ***to be familiar*:** *he* [wa] 和 as a verb here has the sense of "harmonizing with."

31. ***thus*:** Graphically ambiguous, but this would make sense as an introduction to the following quoted speech of the birds.

32. ***"It is not that . . . // our sorrow"*:** Shida incorrectly reads these lines as if they were the direct discourse of the birds, and Pound follows. The sense of the fourth stanza is:

> The birds fly fluttering in
> And rest on a branch in my courtyard.
>
> They fold their wings at ease for a while
> And sing beautifully to each other.
>
> How is it that, when noone else is here,
> It's you I miss so much?
>
> My longing gets me nothing.
> What can be done with this sorrow?

Shida's and Pound's anthropomorphizing of the birds shifts the melancholy away from the speaker onto a natural object, which is typical enough in Chinese poetry in other ways (see the note on "hi / Kio" in the opening commentary of "The Beautiful Toilet"). But the reinvention has resulted in a poem that is wacky, wonderful, and no less poignant than Tao Qian's, which will orbit the original forever. Yip's translation allows for only two lines of birdtalk ("Not that there is no one around / But that I think of you more") which are clearly intended to echo the sentiment of the speaker, but it seems unlikely to me that Yip would ever have thought to make the birds speak if he had not been under the spell of Pound's version. Indeed, all of Yip's translations in his groundbreaking study of *Cathay* must be used cautiously for this very reason.

33. 子 / **shi** / ***you*:** Both "you" and "him" are linguistically defensible, but the "you" in the gloss makes more sense as the poet speaking to family and friends (親友)—as mentioned in the proem—whereas the "him" in the paraphrase only makes sense if (like Shida) you think the birds are talking (about the poet). Rather than "love," the better gloss for *nian* [nen] 念 would be "miss."

34. ***T'ao Yuan Ming. / A.D. 365–472*:** The date is apparently taken from Giles's *History*, where the name is spelled "T'ao Yüan-ming." Herbert Giles, *A History of Chinese Literature* (London: William Heinemann, 1901), 128.

After Ch'u Yuan

<九歌　屈原

Kiuka (Nine Songs)　by Katsugen

"The complete works" of Katsugen is called / 楚辞 (Soji); 楚 (So) is the native land / of Katsugen and 辞 (ji) means "words"; Soji means "the works of a writer in So." A part of this Soji is 九歌 (KiuKa) which contains nine songs. // After having been expelled from his / native land So, Katsugen lived on the / banks of the river Gen 沅 and the river / Shō 湘. The people in these regions used to worship several gods or spirits of / mountain and river. So he composed this Kiuka as "the odes to these gods or / spirits." // What are here translated are 東黄太一 / (the first of the nine songs) 雲中君 (the second) / 湘君 (the 3rd) 東君 (the 5th) and 山鬼 (the last). [1]>

山	鬼
San	Ki
Mountain	Devil

The literal meaning of "Ki" 鬼 is "devil," but this "San Ki" 山鬼 is not / wild or cruel. On the contrary, it is considered to be / beautiful and virtuous and is worshiped as a God.[1] / There is a mountain near the river Shō,[2] which is called Shō-zan 湘山[3] / and on the top of which stands the shrine of Shun's wives.[4]

[*The Genius of the Mountain*]

[After Ch'u Yuan]

[1]	若	有	人	兮	山	之	阿。⊙
	Jaku,	yū,	jin	kei	san	shi	a
	as,	to be,	man,	( ),	mountain,	of,	bosom of mountain,

[2]	被	薜	荔	兮	帶	女	蘿。⊙	⊙ The rhyme
	hi	hei-	rei	kei	tai	jo-	ra	
	to put on,	(see page 20)		( ),	to make belt,	a sort of ivy.		

<Hei, 薜, rei 荔, sen 筌, ran 蘭 are fragrant grasses. [from p. 20]>

It ~~me~~ seems to me that a man lives in the bosom of the mountain; his clothes / are "hei rei" and his belt "jo-ra."

[*Methinks*[5] *there is a genius of the hills, clad in wistaria, girdled with ivy,*]

[I WILL get me to the wood
Where the gods walk garlanded in wistaria,]

[3]	既	含	睇	兮	又	宜	笑。⊙	
	ki	gan	tei	kei	in	gi	shō,	
	already,	to keep,	glance,	( ),	moreover,	fit,	to smile,	
[4]	子	慕	予	兮	善	窈	窕。⊙	a new rhyme
	shi	bo	yo	kei	zen	yō-	chō	
	you,	to long for,	me,	( ),	good,	genteel,		

This "gan-tei" 含睇 is used in the same meaning with "Bi-moku" 美目 (beauti- / ful eye).[46–47]

He has beautiful eyes; he seems more beautiful when he smiles. He says to us: / "Are you longing for me, because I am very genteel?"

Some illustrator is of the opinion that "you" means mountain-devil and "me" / Kutsugen himself. Following this opinion the later half of this line / must be translated thus: The mountain-devil loves me because / I am always virtuous (genteel in figurative meaning).[6]

[*with smiling lips, of witching mien,*]

[5]	乘[7]	赤	豹	兮	從	文	狸。
	Jō	seki	hiō	kei	jū	bun	ri,
	to ride,	red,	panther,	( ),	to make attendant	coloured,[8]	I,
[6]	辛	夷	車	兮	結	桂	旗。 a new rhyme
	shin-	i	sha	kei	ketsu	kei	ki
	fragrant	grass	carriage,	( )	to tie,	(see page 4)	flag

I. This is an animal called "tanuki" in Japan, but some illustrator says it is not / "tanuki" but a sort of panther.[9]

<Kei 桂 is a tree whose flower is fragrant [from p. 4]>

The mountain devil rides on a red panther, and coloured "ri" follow him; / he has a carriage ornamented with "shin-i" and a flag of "kei" is tied to it.

[*riding on the pard, wild-cats galloping in the rear, reclining in a chariot, with banners of cassia,*]

[By the silver blue flood
move others[10] with ivory cars.
There come forth many maidens
to gather grapes for the leopards, my friend,[11]
For there are leopards drawing the cars.[12]
I will walk in the glade,
I will come out from the new thicket
and accost the procession of maidens.]

[7]	被	石	蘭	兮	帶	杜	衡。
	Hi	seki	ran	kei	tai	to-	ko,
	to put on	I.,		( ),	to make belt	I.	
[8]	折	芳	馨	兮	遺	所	思。⊙
	setsu	hō	kei	kei	i	sho-	shi
	to break	fragrant,	II.	( )	to leave (to present)	one whom I love,	

I. Seki-ran, 石蘭, To-Kō 杜衡, Shin-I 辛夷, etc., are, of course, different grasses, / but many illustrators only say that they are fragrant grasses, and make / [48–9] no distinction between them.

II. This "kei" 馨 is such a fragrance as to be known from some distance (a high / odour). "Hō-kei" 芳馨 means "flowers with such high odour)

His clothes are "seki-ran" and his belt "To-kō"; he breaks a branch with fragrant / flower and presents it to me whom he loves. (That means Kutsugen himself). // I am too high to be loved by men of world, but the mountain- / devil loves me.
[*cloaked with the orchid, girt with azalea, culling the perfume of sweet flowers to leave behind a memory in the heart.*]

[9]	余	處	幽	篁	兮	終	不	見	天。
	yo	sho	yū	kō	kei	shū	fu	ken	ten,
	I,	to dwell,	dark,	jungle,[13]	( ),	till the end = ever,	not	to see	heavens,
[10]	路	險	難	兮	獨	後	來。⊙		
	ro	ken	nan	kei	doku	go	rai (here read ri)		
	road,	steep,[14]	hard,	( ),	alone,	late,	to come		

I dwell in a dark jungle and can never see the heavens; the road so very steep, so / I have come here too late, without any companion.
[*But dark is the grove wherein I dwell. No light of day reaches it ever. The path thither is dangerous and difficult to climb.*]

[11]	表	獨	立	兮	山	之	上。	
	Hiō	doku,	ritsu	kei	san	shi	shō,	
	Especially, I	alone,	to stand,	( ),	mountain,	of,	top,	
[12]	雲	容	容	兮	而	在	下◉	a new rhyme
	un	yō-	yō	kei	ji	zai	ka	(here read ko)
	clouds,	continuously,		( ),	II,	to be,	under,	

I. i.e. apart from all men.

II. The literal meaning is "and," but here no special meaning. [50–51]

I am standing alone on the top of the mountain; clouds are under my foot.
[*Alone I stand on the hill-top, while the clouds float beneath my feet,*]

[13]	杳	杳	冥[15]	冥	兮	羌	晝	晦。
	yo-	yo[16]	mei-	mei	kei	kiō	chū	kai,
	far,		faint = dark,		( ),	an exclamation[17]	day-time	dark
[14]	東	風	飄	兮	神	靈	雨。◉	
	tō	fū	hiō	kei	shin-	rei	u	
	eastern	wind,	to blow quickly,	( ),	god (see page 12)		to rain (to make rain)	

<Everything is called "rei" 靈, if it is sacred or super-sensual. This word / has been used inste{a}d of the word "fu" 巫, but here instead of "shin" 神 (God). [from p. 12]>
This mountain is far high and dark even the day-time; the eastern wind blows quickly and / the god pours down the rain.
[*and all around is wrapped in gloom. Gently blows the east wind: softly falls the rain.*]

[15]	留	靈	脩	兮	憺	忘	歸。
	riu	rei	shū	kei	tan	bō	ki
	to stop,	god,	I.	( ),	comfortably,	to forget	to return,

[16]	歲	既	晏	兮	孰	華	予。⊙
	sai,	ki	an	kei	juku	ka	yo
	year,	already,	to come to a close,	( ),	who,	to make prosperous,	me,

I. Shū 脩 means, "to ornament," so what is beautiful is called "shū." "Rei-shū" / 靈脩 is here to be translated "god" (i.e. san-ki—mountain-devil).

I stop here with the god and forget to return. Now the year is coming to / the close; who will make me prosperous? I will rather live here apart / from the world. [52 / 53]
[*In my joy I become oblivious of home; for who in my decline would honor me now?*]

[17]	采	三	秀	兮	於	山	間。⊙
	sai	san-	shū	kei	o	san	kan
	to pick, off	I.,		( ),	in,	mountain	interval

[18]	石	磊		磊	兮	葛	蔓	蔓。⊙	a new rhyme
	seki	rai-		rai	kei	katsu	man-	man.	
	stone,	to be heaped,[18]			( ),	ivy,	long		

I. San 三 (three) shū 秀 (to grow up) is "shi" 芝 which, growing up three times in a / year, claimed that name. Whoever eats this grass is healthy and can have a / long life.

I pick off the "shi" in the interval of mountains, where are many stones and / long ivies.
[*I pluck the larkspur on the hill-side, amid the chaos of rock and tangled vine.*]

[19]	怨	公	子	兮	悵	忘	歸。
	En,	kō-	shi	kei	chō	bō	ki,
	to hate,	prince I.		( ),	sorrowfully,	to forget,	to return,

[20]	君	思	我	兮	不	得	間[19]◉
	kun	shi	ga	kei	fu	toku	kan.
	sir = ~~king~~{god}	to remember,	me,	( ),	not,	to get,	leisure, II.

I. Prince is also the mountain-devil.

II. "To have no leisure" means "not to forget him (mountain-devil) even a little while.

I am waiting for him (the mountain-devil) but he does not come. I hate him and / am sorrowful, but I cannot return. I know that he remembers me, so I also / cannot forget him. [54 / 55]
[*I hate him who has made me an outcast, who has now no leisure to think of me.*][20]

[21]	山	中	人	兮	芳	杜	若。◉
	san	chiu	jin	kei	hō,	to-	jaku
	Mountain,	in,	man,	( ),	to think I. as fragrant,	[see page 8]	

[22]	飲	石	泉	兮	蔭	松	柏。◉
	in	seki,	sen	kei	in	shō	haku
	to drink,	stone,	spring,	( ),	to sit under the shade,	pine,	ever-green tree,

[23]	君	思	我	兮	然	疑	作。◉	a new rhyme
	kun	shi	ga	kei	zen	gi	saku	
	god,	to remember,	me,	( ),	but,	doubt,	to rise.	

I. To like it because it is fragrant

<Jaku 若 is "Tojaku" 杜若, a grass called "Kakitsubata" in Japan. [from p. 8]>
The man in the mountain (the mountain-devil) likes "to-jaku" because it is fragrant; / he drinks {from} the spring between stones and sits down under the shade of pines or / other ever-green trees; I know that he remember me, but as he / appears {not} before me, some doubt rises in my bosom.
[*I drink from the rocky spring. I shade myself beneath the spreading pine. Even though he were to recall me to him, I could not fall to the level of the world.*][21]

[24] 雷[22] 墳 墳 兮 雨 冥 冥。⊙
Rai ~~fun~~{ten} ~~fun~~{ten}[23] kei u mei- mei
thunder, the sound of thunder ( ), rain, dark,

[25] 猿 啾 啾 兮 狖 夜 鳴。⊙ a new rhyme
en shū shū kei kin[24] ya mei
monkey to cry sorrowfully ( ), black night, to cry,
monkey,

It thunders and rains; monkeys cry very sorrowfully in the night.
[*Now booms the thunder through the drizzling rain. The gibbons howl around me all the long night.*]

[26] 風 颯 颯 兮 木 蕭 蕭。⊙
fū satsu- satsu[25] kei boku shō- shō
wind, the sound of winds, ( ), tree, I.

[27] 思 公 子 兮 徒 離 憂⊙ a new rhyme
shi kō shi kei to ri yū (here read yō)
to yearn prince, ( ), only, to suffer, sorrow,
after

I. The sound of leaves when winds pass{es} through a forest. [56 / 57]

The wind blows and the forests resound; I am sorrowful, yearning after / the prince (i.e. the mountain-devil).
[*The gale rushes fitfully through the whispering trees. And I am thinking of my prince, but in vain; for I cannot lay my grief.*]

I have written this translation, using / as my reference, the illustration by / six learned men in the "Riō" dynas- / ty, [I.] that by Shuki[II.] and that by / Riuseichin [III.].[26] In the translation of / the first three pieces (i.e. 東皇太一 / 雲中君，湘君) I chiefly followed / the opinion of the six learned men. But on account / of the other two pieces, their opinion / is not authentical, so I chiefly / followed the opinion of Shuki.

梁 I. 朱熹 II. 林西仲 III.

Notes

AFTER CHU-YUAN (*Lustra*, 51; 99–4221:44–57, MS 3377; Pound's #83: Giles, *A History of Chinese Literature*, 52–53; see *QYJJZ* 1:273–282; 九歌, 山鬼 [Nine Songs: The Mountain Spirit]), traditionally

attributed to Qu Yuan 屈原 (4th century BCE). This crib (which Pound did not use) is from a notebook written entirely by Ariga, no date. This and the remaining poems in this edition all fall outside not only the original *Cathay* but also the expanded "Cathay" section of *Lustra*. Pound's adaptation was first published in February 1914 (in *Des Imagistes: An Anthology*, an issue of *The Glebe*) based on Giles's English prose version before Pound had begun working with Fenollosa's notebooks in November 1914; Giles's translation is therefore interlineated here in italics as the source. Yet Fenollosa's crib is also transcribed here partly to provide a sort of *what-if* for comparison, and partly in the spirit of approaching Li Bo's poem as a network of originary texts, paratexts, translinguistic manifestations, and echo effects. Pound's version is in bold as usual. Some commentators have tried to defend Pound's imposition of Dionysian motifs on the poem (maidens, grapes, etc.) on the grounds that the Chinese shamanism behind Qu Yuan's poem and the Dionysian mysteries stem from a similar ancient source; but regardless of whether such a claim is true, the power of the adaptation seems to be in the fusion of two traditions despite their relative asymmetry. It is clear that Pound later took a particular interest in this series of poems since full transcriptions of Ariga's cribs were typed up with spaces left blank to add the Chinese characters afterward (as was also done with "Song of the Bowmen of Shu"). Ariga's handwriting is significantly clearer than Fenollosa's, which may also have been a motive. Pound put some effort in the mid-1930s into preparing an edition of Mori's lectures, and he may not have realized that these cribs were Ariga's work (indeed, other scholars have made the same mistake). The typescripts have a few of Pound's autograph corrections. The page numbers are noted in pairs since Ariga wrote across both open pages of this notebook, which allowed him to fit a whole couplet on a single line, followed by a paraphrase of both lines together as a unit; in this edition, however, the couplets have been split into two lines in order to fit them on a single page. Incidentally, Fenollosa also had a typescript copy of Giles's translation (MF 3401) among some of his notes for the lectures that would eventually become *The Chinese Written Character as a Medium for Poetry*, which Pound must have seen later when he was preparing that volume. For other adaptations from Giles's English versions, see "Fan Piece for Her Imperial Lord" and "Liu Ch'e."

In an article published less than two months before *Cathay*, Pound writes about the possibility of finding rejuvenating literary models in the past, especially ones that help foster a clear "palette" of "color": "The last century rediscovered the middle ages. It is possible that this century may find a new Greece in China. . . . Undoubtedly pure color is to be found in Chinese poetry, when we begin to know enough about it; indeed, a shadow of this perfection is already at hand in translations. Liu Ch'e, Chu Yuan, Chia I, and the great *vers libre* writers before the Petrarchan age of Li Po, are a treasury to which the next century may look for as great a stimulus as the renaissance had from the Greeks" ("The Renaissance I," 228, 233). On Chia I (Jia Yi 賈誼), see the headnote to "Song of the Bowmen of Shu."

Arthur Waley wrote a study of these poems in the mid-1950s, explaining their origins as songs or types of songs derived from shamanistic rituals in which a girl or boy would be wedded to a god and sent into seclusion as a sacrifice. (See Waley, *The Nine Songs: A Study of Shamanism in Ancient China* [London: George Allen and Unwin, Ltd., 1956].) This poem follows the same basic pattern as the others: an initial excited greeting of the betrothed god or goddess, followed by a melancholy sense of abandonment, perhaps (as Waley suggests) after the deity has "enjoyed" the young bride or groom as part of the marriage ceremony. Waley furthermore believed that these songs were actually sung in shamanistic rituals instead of simply being poetic evocations of them. Although the gender of either the speaker or deity in question is often identifiable (Waley always assumes heterosexual instead of same-sex pairings), Waley admits that in this case he is unable to reconcile what he thinks is conflicting evidence:

"if it were possible in English to be non-committal about genders, I would have left the question open in my translation" (55). As it is, his translation favors a female speaker and a male god. In another notebook Fenollosa took the following notes on the "Nine Songs" during a lesson with Mori: "This is more solemn in form—shorter in / lines—a line of 4 or 5 {5 or 6} characters—with / Kei [*xi* 兮] in the middle of a line—making one more. // As he [Qu Yuan] wandered in Southern provinces, / where people worship local gods, he found / poems, very inferior, sung to their worship. / So he composed new ones in return, But being / in strange stage of mind, he still records / his own personal regrets" (100–4225:29).

1. ***worshipped as a God*:** Waley notes (58) that early commentaries explain that the *shangui* 山鬼 (mountain "demon") of the title is the same as a 山神 (mountain god or spirit), and that the distinction between the two was a later development. Thus, the sense is: "Mountain Spirit."

2. ***river Shō*:** The Xiang Jiang 湘江 (Xiang River) is a tributary of the Yangtze in Hunan Province.

3. ***Shō-zan*:** Xiang Shan 湘山 (Mount Xiang).

4. ***Shun's wives*:** According to legend, Ehuang 娥皇 and Nüying 女英 were wives of the emperor Shun 舜, one of the five mythical emperors of ancient China whose origins date back at least to the Shang 商 dynasty (c. 1600–1046 BCE). Known as the Xiangfuren 湘夫人 (The Wives of Xiang), they wept blood for days after the emperor's death near the River Xiang, thus creating the red-spotted variety of bamboo known as *Xiangfeizhu* 湘妃竹 (Xiang Consorts bamboo). They then radiated light from their bodies and disappeared into the river. As paragons of virtue and devotion they were transformed into guardian deities.

5. ***It seems to me . . . // Methinks*:** It is possible that *ruo* [jaku] 若 here is not to be understood in the common sense of "as" or "like" as in the gloss, but rather as an initial particle (like *fu* 夫) which marks the beginning of a phrase, such as "Now then" or "So now." If so, there would be no uncertainty in the statement, which Ariga and Giles both find there. But if I am wrong, the point may be about the human-seemingness of the god, rather than any doubt about his existence. Pound banishes the uncertainty.

6. ***genteel in figurative meaning*:** Ariga seems not to imagine the possibility that the poet may be writing in the persona of a young woman betrothed to the mountain spirit in a shamanistic rite, as described by Waley, and thus *yaotiao* [yō-chō] 窈窕 for him must have a "figurative meaning" (applied to the male god) since the term is predominantly used for *female* "beauty, elegance, and virtue" after its *locus classicus* in the first song of the *Shijing* 詩經 (Classic of Poetry). The "illustrator" (i.e., annotator) whom Ariga cites is one of the "six learned men" (子謂山鬼也窈窕好貌也詩云窈窕淑女; see note 26). Waley, however, curiously also attributes this line of speech to the mountain spirit, whereas it seems more likely to me to be part of the sustained address of the speaker *to* the mountain spirit. If Waley and Ariga are correct, it would be the only interjection of direct speech quoted in the whole poem, or even in the whole series of poems. Morever, it would be a cheeky bit of dialogue from a deity who is otherwise aloof and elusive. But I am assuming a consistency where there may be none. Ariga writes a variant form of *yao* [yō] 窈 with 口 in place of 力.

7. **乘:** Ariga uses a Japanese variant form of *cheng* [jo] 乘.

8. ***coloured*:** Here *wen* 文 (writing; literature; culture) might be better rendered as "patterned" or "spotted."

9. ***tanuki*:** (Jap.) [ri] 貍 (raccoon dog). The meaning of this character in Japanese has diverged slightly from Chinese.

10. ***move others*:** By "others," Pound seems to mean "people," not gods, but it remains ambiguous.

11. ***my friend*:** With this little interpolation, Pound creates a listener for his "persona" poem, making it more like a dramatic monologue.

12. ***for there are leopards drawing the cars*:** The subject of *cheng* [jo] 乘 (ride) is implicit: Giles and Ariga both read it as the *god*, whereas Waley reads it as the *speaker* who is "driving" the leopards forward in the shamanistic procession, and who is adorned in line 7, and who also offers presents in line 8. In other words, in Waley's reading, only the first three lines describe the mountain spirit, and the rest refer to the speaker until line 21. The classical commentaries, however, agree with Giles and Ariga. Pound's adaptation imagines two sets of gods, those in the woods and those by the river, the latter of which have leopard-drawn cars.

13. ***jungle*:** *huang* [ko] 篁 (bamboo grove).

14. **險/*steep*:** Ariga uses the Japanese variant form of *xian* 險 (dangerous; difficult to pass).

15. 冥: Ariga uses a variant form of this character (冖+ 具) that is not included in standard font sets.

16. ***yo-yo*:** The double *yao* [yo] 杳 may seem like a mistake (adding a hypermetrical syllable to the line), and many modern editions (such as *QYJJZ*) cut this "extra" character, but the variant has authority from the foundational 6th-century anthology *Wen xuan* 文選, and the doubling does not significantly change the meaning.

17. ***exclamation*:** *qiang* [kiō] 羌 has the sense of "even" or "yet."

18. ***stone / to be heaped*:** It is a shame we do not know whether Pound ever examined this line in the notebooks, the sense of which is: "The stones lie in heaps, and the ivy spreads." It shows a rare instance of etymological word play in classical poetry, whereby the characters replicate the meaning: the *stones* (石) *heap up* (磊磊), and the *grass* (艹) on top of the *ivy* (蔦) *spreads* (蔓蔓) for two more characters.

19. **間:** A mistake for 閒, probably an eyeskip from the couplet above.

20. **Line 20:** Cf. Waley: "'You love me, I know it; nothing can come between us.' [This] is only a guess. The meaning is very uncertain. It seems very likely that the lines in this Song have got into the wrong order; but I have not ventured on a rearrangement" (53). Note that between Giles and Ariga *si* 思 is translated variously as "love," "remember," "recall," "yearn after," "thinking of."

21. **Line 23:** Cf. Waley: "You love me, I know it; despite all doubts that rise" (54).

22. **雷:** *QYJJZ* gives the ancient variant *lei* 靁, which looks even more thunderous.

23. ***~~fun~~{ten}/~~fun~~{ten}*:** The beginning of the line is meant to suggest the sound of thunder in an onomatopoeic reduplicative binome, but the character should read *tian* 填 (or the variant form 塡), not *fen* 墳 (burial mound). The correction from "fun" to "ten" suggests that Ariga caught the mistake to some degree, but he did not change the character.

24. ***kin*:** A textual variant reads *you* 又 (again) in place of *you* [kin] 狖 (black long-tailed monkey). Giles seems to be translating the variant, but he could be simplifying.

25. ***fū/satsu-/satsu*:** Note the graphic play, which pairs the wind (風) with its sound (颯颯), followed by another onomatopoeic reduplication, which is more specifically the sound of the wind (蕭蕭) in leaves of trees (木). For this second reduplication, see the final line of "Taking Leave of a Friend."

26. ***Six learned men . . . "Riō" . . . Shuki . . . Riuseichin*:** Ariga is referring to a 6th-century edition—i.e., Liang [Riō] 梁 dynasty—of the *Wen xuan* annotated in the Tang dynasty by Li Shan 李善, Lu Yanji 呂延濟, and others, known as *Liuchen zhu wen xuan* 六臣註文選 *(Selections of Refined Literature Annotated by the Six Officials)*; and also to 朱熹 Zhu Xi (1130–1200), and 林西仲 Lin Xizhong (c. 1628–1697), a.k.a. Lin Yunming (雲銘), respectively.

Liu Ch'e

[From Giles's *History*]

[落 葉 哀 蟬 曲]
[fall leaf mourn cicada song]

[1] [羅 袂 兮 無 聲]
[thin silk sleeves (ah) no sound]

The sound of rustling silk is stilled,[1]
[The rustling of the silk is discontinued,]

[2] [玉 墀 兮 塵 生]
[jade courtyard (ah) dust produce]

With dust the marble courtyard filled;
[Dust drifts over the court-yard,]

[3] [虛 房 冷 而 寂 寞]
[empty building cold and quiet lonely]

No footfalls echo on the floor,
[There is no sound of foot-fall, and the leaves]

[4] [落 葉 依 于 重 扃]
[fall leaf lean on double door, bolt]
(tomb entrance)[2]

Fallen leaves in heaps block up the door. . . .
[Scurry into heaps and lie still,]

[5] [望 彼 美 之 女 兮]
[visit, look far off that beauty -ful woman (ah)]

For she, my pride, my lovely one, is lost,
[And she the rejoicer of the heart is beneath them:]

[6] [安 得 感 余 心 之 未 甯]
[how can get feel my heart 's not at peace]

And I am left, in hopeless anguish tossed.[3]
[A wet leaf that clings to the threshold.]

Notes

LIU CH'E (*Lustra*, 51; 落葉哀蟬曲 [Song of the Fallen Leaves and Lamenting Cicadas]; 明馮惟訥, 古詩紀, 10:3b–41), by Liu Che 劉徹, the Han Emperor Wu 漢武帝 (156–87 BCE). Old-style verse (*gushi* 古詩). According to Wang Jia's 王嘉 fourth-century *Shiyi ji* 拾遺記 (Records of Recovered Bequests) the emperor composed this poem while mourning his favorite concubine, Li Furen 李夫人 (Lady Li). Pound's translation (in bold) was written before he acquired Fenollosa's notebooks and is based solely on Giles's translation in rhyming iambic tetrameter and pentameter couplets (here reproduced in italics). Giles called his poem "Gone" in his *Chinese Gems in English Verse*, but he left it untitled in his *History of Chinese Literature*, where Pound read it (18; 100). Giles sacrifices the "lamenting cicadas" of the title, perhaps still sensitive to Ruskin's critique of the "pathetic fallacy," which was essential to classical Chinese poetry, just as it had been to European poetry before the excesses of the Romantics. It has even been suggested (improbably) that the poem is spoken in the "persona" of the cicadas, as if their long drone were the mourning of this song. Qian's tendentious rendering of the title as "The Cicada's Elegy for a Fallen Leaf" is even less defensible, but it serves his aim of arguing that Pound's final line supposedly recovers the "original" meaning of the poem more literally than Giles's does. Zhaoming Qian, *Orientalism and Modernism: The Legacy of China in Pound and Williams* (Durham, N.C.: Duke University Press, 1995), 42. In any case, since the cicadas do not reappear in the poem (as the leaves do), sacrificing them by eliminating the title is no small loss. In the absence of glosses by Fenollosa and his teachers, I have invented them here to give some sense of what lies behind both versions. (Dear Reader, seize the DIY translation opportunity here.) Pound's alteration of the last two lines of the poem is, of course, a deliberate refocusing of abstract emotion onto a single object in all of its imagistic concreteness, and it has come to represent either the scandal or the genius of Pound's translation method, depending on one's perspective. Decades ago, Hugh Kenner observed: "'A wet leaf that clings to the threshold' simply applies imagist canons, the mind's creative leap fetching some token of the gone woman into the poem's system. No wet leaf clings in the Chinese, and there is no indication that Pound supposed one did; he simply knew what his poem needed." Hugh Kenner, *The Pound Era* (Berkeley: University of California Press, 1971), 197.

Because of this poem, Pound came to think of Liu Ch'e as one of the ancient prototypes of the Imagist poet in the Chinese tradition, along with Qu Yuan. Seven months after the poem's publication in

Glebe (February 1914), Pound published an article called "Vorticism," in which he describes two kinds of poetry: lyric poetry ("where music, sheer melody, seems as if it were just bursting into speech"), and another kind of poetry ("where painting or sculpture seems as if it were 'just coming over into speech'"), which had only recently been named, he coyly says ("Imagism," wink, wink), even though its history stretched back to 6th-century BCE Greece and 2nd-century BCE China. As Pound put it: "Ibycus and Liu Ch'e presented the 'Image.' Dante is a great poet by reason of this faculty, and Milton is a wind-bag because of his lack of it" (*Fortnightly Review*, September 1, 1914). (For Pound's comments on Liu Che as a *vers libre* writer *avant la lettre*, see "After Ch'u Yuan.") Annotators often remark that Pound also alludes to this poem in Canto VII in the line "My lintel, and Liu Ch'e's" (22), but it should be noted that in the context of that canto, the point of the allusion is not poetic method, but rather loss—in particular, the loss of a beloved or beautiful woman (i.e., the *content* of the original poem), which is also the point of the previous line, "Ione, dead the long year." See Pound's poem of the same name, probably a reference to Jeanne Heyse, a French dancer who committed suicide about a year before that poem was first published: *Ezra Pound, Poems and Translations*, ed. Richard Sieburth (New York: Library of America, 2003), 1281. A few years later, in 1920, Djuna Barnes (1892–1982) published a twenty-line feminist adaptation of this Chinese poem (apparently also based on Giles's translation) called "To the Dead Favourite of Liu Ch'e," which unfortunately includes the lines: "Her painted fan no more shall rise / Before her black barbaric eyes—" (*The Dial*, April 1920).

1. The lines in italics are from Giles's translation; see the preceding note.

2. ***chongjiong* 重扃 / *double / bolt, door / (tomb entrance)*:** The two characters behind Giles's "door" and Pound's "threshold" form a synecdochic compound for "tomb entrance"—i.e., the "double-layered doors at the entrance to a tomb." Giles seems not to have recognized this, and Qian parsed the words separately in service of a fanciful argument (like Yip's) that Pound intuitively saw through Giles to the original: "the fourth line in the original poem . . . literally means '[A] fallen leaf leans on [the] doubled outer door-bar.' Pound is able to catch Liu Ch'e's vivid imagery precisely because he and the Chinese emperor-poet see things from the same point of view": *Cathay, by Ezra Pound*, ed. Zhaoming Qian (New York: New Directions, 2016), 41–42. Note how Qian tendentiously renders *ye* 葉 (leaf, leaves) in the singular to make a better match with Pound's ending, even though the plural is more logical in this context. The sense of the line is: "Leaves heap up against the entrance to her tomb." The same compound appears in a later eulogy on a favorite concubine by Xie Zhuang 謝莊 (421–466): "The 'double doors' are closed; the lamp has gone dark. / This place of permanent rest is lonely; the night is deep" (重扃閟兮燈已黯，中泉寂兮此夜深). A Tang-dynasty gloss by Zhang Xian 張銑 reads: "the doors to the tomb are closed in two layers" (墓門重關閉). (I could never have found this parallel passage without the massive searchable database of Chinese texts at ctext.org, made possible by the labors of Douglas Sturgeon.) As Mori's gloss hints, the poem's historical occasion—or rhetorical fiction—is that it was composed while the emperor was visiting the tomb of his lost beloved.

3. ***For she, my pride, . . . anguish tossed*:** The sense of the last two lines is: "I come to visit that beautiful woman, / But how can she feel that my heart is not yet at peace?" I follow the punctuation and lineation adopted by most modern editors, but there is an editing tradition going back to Wang Jia (see the first note) that splits the lines so that the first two words of the last line—*an de* 安得 (how to get; how can)—appear at the *end* of the previous line, thus making it a question: "I come to see that beautiful woman, ah, but how can I? / What I feel is that my heart is not yet at peace" (望彼美之女兮安得，感余心之未甯). Note how the implicit subject changes. Wang Jia's emendation has much to recommend it. In any case, Giles omits the rhetorical question (wherever it might be placed), and Pound followed.

Fan-Piece, For Her Imperial Lord

[From Giles's *History*]

Women now begin to appear in Chinese literature. The Lady Pan was for a long time chief favourite of the Emperor who ruled China b.c. 32–6.[1] So devoted was his Majesty that he even wished her to appear alongside of him in the Imperial chariot. Upon which she replied, "Your handmaid has heard that wise rulers of old were always accompanied by virtuous ministers, but never that they drove out with women by their side." She was ultimately supplanted by a younger and more beautiful rival, whereupon she forwarded to the Emperor one of those fans, round or octagonal frames of bamboo with silk stretched over them,* which in this country are called "fire-screens," inscribed with the following lines:—

[Fan-Piece, For Her Imperial Lord]

O FAIR white silk, fresh from the weaver's loom,
[O FAN of white silk,]

Clear as the frost, bright as the winter snow—
[clear as frost on the grass-blade,]

See! friendship fashions out of thee[2] *a fan,*
Round as the round moon shines in heaven above,
At home, abroad, a close companion thou,
Stirring at every move the grateful gale.
And yet I fear, ah me! that autumn chills,
Cooling the dying summer's torrid rage,
Will see thee laid neglected on the shelf,
All thought of bygone days, like them bygone.
[You also are laid aside.]

The phrase "autumn fan" has long since passed into the language, and is used figuratively of a deserted wife.

* The folding fan, invented by the Japanese, was not known in China until the eleventh century a.d., when it was introduced through Korea.

[Fenollosa's Draft Translation with Editor's Cribs[3]]

[1] [新 裂 齊 紈 素]
[new cut (lit. "torn") (State of) Qi white silk plain silk] = exquisite white silk

Newly torn round white cloth of the land of Sei,

[2] [鮮 潔 如 霜 雪]
[fresh pure like frost snow]

Brilliantly clean like frost and snow.

[3] [裁 為 合 歡 扇]
[cut made into Together- Happiness fan]
Together-Happiness = name of a floral design symbolic of its name

You have been cut and made into the Symbol of Marriage.

[4] [團 團 似 明 月]
[round round like bright, full moon]

So round, so round, it resembles the luminous moon.

[5] [出 入 君 懷 袖]
[exit enter you, lord breast sleeve]

Going out, and coming in, my lord may keep it in his breast and sleeves.

[6] [動 搖 微 風 發]
[move wave, shake soft, light Wind produce]

In waving motion starting a soft wind.

[7] [常 恐 秋 節 至]
[always afraid autumn season arrival]

But one must {may} always fear the coming of the Autumn Season,

[8] [涼 颸 奪 炎 熱]
[cool gale, whirlwind[4] seize heat; flame heat]

When cool storms have snatch away the fierce / fire's heat.

[9] [棄 捐 篋 笥 中]
[discard abandon, deposit (abandon) box, case bamboo case (a box woven of bamboo) inside]

Then thrown aside, or given away, it may lie in the drawer or a box

[10] [恩 情 中 道 絕]
[favor passion, love in the midst road, way cut off]

Thus condescending love has been cut midway.

Notes

FAN-PIECE, FOR HER IMPERIAL LORD (*Lustra*, 52; 怨歌行 [Ballad of Resentment] (四部叢刊初編，樂府詩集九 42:2b–3a), traditionally attributed to Ban Jieyu 班婕妤 or "Consort Ban" (48–42 BCE). Pentasyllabic old-style verse (*wuyan gushi* 五言古詩) in the Music Bureau style (*yuefu* 樂府). The poem belongs to the same genre of "palace complaint" (*gongyuan* 宮怨) as "The Beautiful Toilet." Pound's poem was first published in *Des Imagistes* (*The Glebe*, February 1914) and later again in *Poetry and Drama* (July 1914)—but not in *Cathay*—before appearing in *Lustra* alongside "Ts'ai Chi'h" (52). It was thus published before Pound started working on the Fenollosa notebooks and is based entirely on the description and blank verse translation in Herbert Giles's *A History of Chinese Literature* (London: William Heinemann, 1901), 101, which is the source reprinted here. Even though Pound's version does not follow the syllabic pattern of the Japanese *haiku* (俳句), it does have a 7–5–7 word-count per line, and thus seems to have been intended as an English *haiku*.

Fenollosa's notebooks include a handwritten copy of Giles's translation (MF 3398) as well as another by W. A. P. Martin headed "Pan Tsi Yu / The Sappho of China" (MS 3385), originally published in "The

Poetry of the Chinese," *North American Review* 172, no. 535 (June 1901): 859, and reproduced here for comparison:

"Of fresh, new silk, all snowy white.
And round as harvest moon;
A pledge of purity and love,
A small but welcome boon.

"While Summer lasts, borne in the hand.
Or folded on the breast,
'Twill gently soothe thy burning brow,
And charm thee to thy rest.

"But, ah! When Autumn frosts descend,
And Winter's winds blow cold,
No longer sought, no longer loved,
'Twill lie in dust and mold.

"This silken fan, then, deign accept,
Sad emblem of my lot—
Caressed and fondled for an hour.
Then speedily forgot."

1. ***the Emperor who ruled China*:** Liu Ao 劉驁, the Han Emperor Cheng 漢成帝 (51–57 BCE).

2. ***thee*:** The vocative "O" at the start and the two instances of "thee" in Giles's translation (here and in the penultimate line) introduce a prosopopoeia of the fan which does not exist in the original either by diction or convention. If there is any apostrophe in this poem it is to the imperial wife's *jun* 君 (you; my lord) in line 5. See line 7 of "The River Merchant's Wife." There is, however, at least a slight possibility that the subject of *kong* 恐 (fear) in line 7 could be understood as the fan itself and the wife only metaphorically. In *Fir-Flower Tablets* [松花箋]: *Poems Translated from the Chinese* (Boston: Houghton Mifflin, 1921), Florence Ayscough and Amy Lowell translate it without apostrophe, blandly (142).

3. ***Fenollosa's Draft Translation*:** Fenollosa drafted his own translation of this poem (here in italics), which closely follows the Chinese, but I have not been able to find a crib for it among the notebooks. I have therefore supplied provisional glosses to give readers an idea of the specifics.

4. **飇/*gale/whirlwind*:** This character as given in *Yuefu shiji* 樂府詩集 (Collection of Music Bureau Poetry) is a variant of *biao* 飆. The variant is striking for its substitution of *yan* 焱 (flame), with its three "fire" (火) components in place of *biao* 猋 (run fast) with its three "dog" (犬) components. In a rare instance of graphic play in classical poetry, the variant form of the character thus creates a visual echo with the fourth character in the line—*yan* 炎 (heat; flame)—and also introduces a sort of etymological oxymoron into the beginning of the line insofar as the "cool gales" have three fires (火) silently whirling within them.

Ts'ai Chi'h

The petals fall in the fountain,
    the orange-coloured rose-leaves,
Their ochre clings to the stone.

Notes

TS'AI CHI'H (*Lustra*, 52) Pound's invention. Achilles Fang may well have said essentially all that can be said about the title of this poem: "The identity of 'Ts'ai Chi'h' which consists of three lines [Fang quotes them here] is not readily apparent. The name resembles Ts'ao Chih [Cao Zhi] 曹植 [192–232] (*History*, 124, where Giles does not give anything resembling Pound's verse)." Achilles Fang, "Fenollosa and Pound," *Harvard Journal of Asiatic Studies* 20, nos. 1–2 (June 1957): 213–238, at 236. A few scholars such as Ming Xie have cautiously respected the second half of Fang's statement, but most have matter-of-factly assumed that "Ts'ai Chi'h" *is* Cao Zhi, and that Pound's poem is based on a Chinese original translated earlier by Giles, like "Liu Ch'e." Pound published the poem in *Des Imagistes* in February 1914, almost a year before he laid eyes on Fenollosa's cribs, which contain only one poem by Cao Zhi (the same one mentioned by Fang). Moreover, as far as I can determine, there were only three Cao Zhi poems that had been translated into any European language at the time, all in Alfred Forke's *Blüthen chinesischer Dichtung* (1899), and none of them has the slightest resemblance to Pound's verse either. Finally—as immaterial as it may be since Pound could not read any Chinese at all in 1914—I have searched through all of Cao Zhi's extant poetry (as Fu Hao 傅浩 has also done) and found no roses, no falling petals, no stone fountains, and neither orange nor ochre leaves of any kind (Fang, 218–224). Pound's poem is simply not a translation or even a loose adaption of any verse by the celebrated poet of the Three Kingdoms period, but quite literally an invention of Chinese poetry for his time.

As for the title, it is of course possible that Pound invented the name from scratch; and yet if that were the case, it would be disappointing that he did not even bother to get the romanization right, since the spelling *Chi'h* makes no sense in the Wade-Giles system in use at the time, or in any other system in use at any other time. (The only correct possibilities are *Chih* [pinyin: *zhi*] and *Ch'ih* [pinyin: *chi*].) Indeed, to come full circle, the simplest explanation is that Pound was actually *thinking* of Ts'ao Ch'ih [Cao Zhi] from the description in Giles and ventriloquized his own imagist composition under that Chinese persona, but he forgot how to spell the name or invented a slight variant of that name unaware that the orthography wasn't quite right. Allen Upward had done something similar to great effect, at least in Pound's estimation, and Pound may have been following his lead. (More on Upward follows.) Coincidentally, when Fenollosa wrote the name Ts'ai Ch'ih in his own notes, the dot on the second *i* drifted between the *i* and the *h* so that it resembles Pound's misspelling. Of course, Pound's poem had already been published by the time he could have seen that manuscript, but perhaps something similar happened to him?

If it is true that Pound invented a bit of poetic *chinoiserie* of his own (which is obvious), then tried passed it off on a Chinese persona (which is probable), then the question naturally arises: What could Pound have known about that 3rd-century poet and imperial heir that might have prompted him to

use such a name? Giles's *History*, which was Pound's introduction to Chinese literature, includes the following passage about the poet's embattled genius:

> Ts'ao Ts'ao's eldest son became the first Emperor of one of these, the Wei Kingdom, and TS'AO CHIH, the poet, occupied an awkward position at court, an object of suspicion and dislike. At ten years of age he already excelled in composition, so much so that his father thought he must be a plagiarist; but he settled the question by producing off-hand poems on any given theme. "If all the talent of the world," said a contemporary poet, "were represented by ten, Ts'ao Chih would have eight, I should have one, and the rest of mankind one between them." There is a story that on one occasion, at the bidding of his elder brother, probably with mischievous intent, he composed an impromptu stanza while walking only seven steps. It has been remembered more for its point than its poetry:—
>
> *"A fine dish of beans had been placed in the pot*
> *With a view to a good mess of pottage all hot.*
> *The beanstalks, aflame, a fierce heat were begetting,*
> *The beans in the pot were all fuming and fretting.*
> *Yet the beans and the stalks were not born to be foes;*
> *Oh, why should these hurry to finish off those?"*
> [煮豆持作羹。漉豉以為汁。
> 萁在釜下然。豆在釜中泣。
> 本自同根生。相煎何太急。]

The following extract from a poem of his contains a very well-known maxim, constantly in use at the present day:

> *"The superior man takes precautions,*
> *And avoids giving cause for suspicion.*
> *He will not pull up his shoes in a melon-field,*
> *Nor under a plum-tree straighten his hat.*
> *Brothers- and sisters-in-law may not join hands,*
> *Elders and youngers may not walk abreast;*
> *By toil and humility the handle is grasped;*
> *Moderate your brilliancy, and difficulties disappear."*

Thus, according to Giles, Ts'ao Chih [Cao Zhi] was as a poet of precocious brilliance and stunning literary prowess—by one estimation, the possessor of 80 percent of the literary talent living at the time—who was uncomfortable and even disliked "at court," but who was nevertheless capable of performing magnificently under pressure. (One can see the appeal for Pound at this stage of his career. See "Epitaphs" and "Back Matter.")

The first poem cited by Giles about the boiling beans is the well-known "Poem in Seven Steps" (*Qi bu shi* 七步詩), which became all the more famous because of its dramatization in the beloved 14th-century historical novel *Sanguo yanyi* 三國演義 (Romance of the Three Kingdoms). Fenollosa studied the poem as reduced to a "quatrain" (*jueju* 絕句) with Mori, who recounted the same story as Giles, after which Fenollosa went back and added the Chinese characters to the crib, which was unusual for

him to do (100–4225:183–4; Pound's #57). Fenollosa tried his own hand at a translation of the poem, disparaging Giles's in the process, as follows (100–4231:51; MF 3380:183):

> by Ts'ao Chih, A.D. 192–202 // brother of a tyrant of Kan [Han 漢]. / Composed on instant challenge— / while striding across the hall, footsteps keeping time to / cadence of impromptu syllables
>
> "Are there not beans in your boiling pot,
> And bean-stalks are burning below?
> Now why, when they spring from one parent root,
> Should they scorch each other so?"
>
> (Compare with Giles' awful travesty on p. 27 [of *Chinese Gems in English Verse*])

The second poem Giles quotes in his description of Cao Zhi is "Song of the Gentleman" (*Junzi xing* 君子行). The maxim Giles mentions is *guatian lixia* 瓜田李下—literally, "melon field, under a plum tree"—which condenses the ideas in lines three and four of the poem (瓜田不納履, 李下不正冠) into a four-character *chengyu* 成語 (proverb).

As for Pound's poem itself, it does not sound at all "Chinese" to anyone who has read much classical poetry, but it must have sounded very much like what Pound and his contemporaries expected Chinese poetry to sound like—and it remains one of Pound's most anthologized poems alongside "In a Station of the Metro" (which immediately follows it in *Lustra*.) Indeed, for the purposes of an anthology, "Ts'ai Chi'h" is the perfect embodiment of Oriental Imagism because that is exactly what it was composed to embody. When "fountains" appear in classical poetry, they are natural springs (*quan* 泉 or *yuan* 源). "Roses" do occasionally appear in classical poetry (Li Shangyin 李商隱 was particularly fond of them), but they are very rare. "Blossoms" are much more likely to fall from trees than from bushes. And, perhaps most of all, it would be very odd in classical Chinese poetry to devote three whole lines to the description of more or less the same color without any other sort of contrast or complementarity. (See "Dawn on the Mountain.") Pound's hand is also betrayed by his signature wet leaves and petals, and by his penchant for the verb *to cling* (see "Liu Ch'e," "In a Station of the Metro," "Alba," "Coitus," "The Spring," "Gentildonna," "Poem by the Bridge at Ten-Shin," "Heather," etc.). In the remotest possibility it might be imagined as an expanded couplet or a chiseled-down fragment like "Fan-Piece, To Her Imperial Lord," but Pound's poem is clearly a fountain in some European rose garden transposed into an imaginary China. And yet, we might say, it is an imaginary Chinese fountain with real rose leaves in it (*pace* Marianne Moore)—which is no small thing, however objectionable the classically inflected yellow-face minstrelsy may be. Somewhat like "After Ch'u Yuan," Pound has fused the elements of two aesthetic registers and a few linguistic fragments to create something new, except that in this case there is no actual Chinese "source." In other words, as an imitation, it is now not very convincing; but as an Imagist poem, it is certainly arresting, richly sonorous, and dazzling to the mind's eye.

Yet the question remains as to what Pound's raw material and influences may have been, which has attracted the speculation of Qian (1995) and Fu. Qian suggests that the "fountain" image is from Tao Qian's "Peach Blossom Fountain" as described in Giles's *History*. (Fang had also mentioned that the spelling of "Ts'ai Chi'h" bore some resemblance to "T'ao Ch'ien"). And yet it should be stressed that the *yuan* 源 in "Peach Blossom Fountain" (*Taohua yuan* 桃花源) is the "fount" of a natural spring at the foot of a hill—not a stone "fountain" in a piazza—exactly as Giles describes it in his translation: "He found that the peach-trees ended *where the water began*, at the foot of a hill; and there he espied what

seemed to be a cave with light issuing from it" (130, emphasis added). Pound thus seems to have borrowed the word from Giles's title but with a different sense. Fenollosa's crib for that poem, incidentally, reads "Peach / Source / Song" (99–4220:12). For more on Tao Qian, see "To-em-mei's 'The Unmoving Cloud.'"

Both Qian and Fu also suggest that Pound may have been influenced by Giles's translation of the line "A petal falls!—the spring begins to fail" (一片花飛減卻春) in a poem by Li Bo's contemporary Du Fu 杜甫 (712–770); and indeed the opening phrase of that line does jump out at the top of the page when one is leafing through Giles (*History*, 157). (The original is *Qujiang ershou* 曲江二首). These scholars also note that Pound was probably generally influenced by the imitation Chinese poetry of his friend Allen Upward, which was published as a series of short pieces called "Scented Leaves from a Chinese Jar" in *Poetry* magazine (September 1913). Pound admired them hugely and evidently took them for free translations, but later wrote to Harriet Monroe, after learning the surprising truth from Upward: "He says, by the way, that the Chinese stuff is not a paraphrase, but that he made it up out of his head, using a certain amount of Chinese reminiscence." Quoted in Zhaoming Qian, *Orientalism and Modernism: The Legacy of China in Pound and Williams* (Durham, N.C.: Duke University Press, 1995), 20. Fu further suggests that Pound may have been influenced by John Cournos's "The Rose," which was adapted from a poem by the polish writer Kazimierz Przerwa-Tetmajer (1865–1940) and published in the January 1914 issue of *Poetry* magazine (which describes standing on the seashore in Nice and throwing a rose into the sea, only to have it wash back as so many petals). But Pound didn't need to look any further for a "Chinese rose" than Upward's own series, which contains the following poem:

The Rose

> When the delicious verses of Li Po were praised in the Court of Heaven an envious mandarin complained of the poet's scandalous life. The Divine Emperor, who was walking in his garden, held out a rose and asked him. "Do you smell the gardener's manure?" (196)

Qian and Fu overlooked this poem because they both cite Upward's series from the redacted version that Pound later published in *Des Imagistes*, which does not include it, instead of the series as it was originally published in *Poetry*.

This is a good place to note that Pound later wrote a poem published in *Blast 2* (1915) which seems to owe something to Upward's epigrammatic poem, and which is particularly interesting for having been typed just beneath Pound's abandoned draft of a translation of a short poem by Li Bo (the famous *qingye si* 清夜思 "Calm Night Thoughts"):

GNOMIC VERSES.

> When the roast smoked in the oven, belching out blackness,
> I was bewildered and knew not what to do,
> But when I was plunged in the contemplation
> Of Li Po's beautiful verses,
> This thought came upon me,—
> When the roast smokes, pour water upon it. (21)

Anne Chapple argues that this is a "silly parody of what Pound must have considered rather obtuse poetry" on Li Bo's part, but she misidentifies the smoking roast of the satire as Li Bo instead of Pound's

competition. Anne Chapple, "Ezra Pound's 'Cathay': Compilation from the Fenollosa Notebooks." *Paideuma* 17, nos. 2–3 (1988): 9–46. The point of the gnomic verse is that Li Bo is the *solution* to the overcooked poetry of the likes of Rupert Brooke (who is parodied in the very next poem), as if to say, "When the sonneteer starts belching smoke, do what Li Bo does: keep it simple, keep it true. Pour water on it." In other words, just the opposite of Chapple's claim, Pound is genuinely praising "Li Po's beautiful verses," as he *un*sarcastically calls them here, including the deceptively simple "Calm Night Thoughts" on that same piece of paper (for a transcription of his unfinished draft, see Chapple 20). Elsewhere, Pound noted: "Li Po. condensation as reform" (100–4230: n.p.). From Pound, that's about as high as the praise of poetry gets. Morever, Pound had studied the Old English "gnomic verses" from the Exeter manuscript in Sweet's *Anglo-Saxon Reader*—alongside "The Seafarer"—so at the very least he was not likely to use that term casually. On the same subject, for what it's worth, Pound may have drawn the central conceit for this little poem from the proverbial Italian mock "*Tutto fumo, niente arrosto*" (all smoke and nothing roasting).

Finally, Qian offers the following very probable influence for "Ts'ai Chi'h" from Helen Waddell's *Lyrics from the Chinese* (1914):

> PEACH blossom after rain
> Is deeper red; The willow fresher green;
> Twittering overhead;
> And fallen petals lie wind-blown,
> Unswept upon the courtyard stone. (19)

Even though Waddell's translation does not reproduce the parallelism in the original, one can still see the opposition of colors (red and green), and the shift of focus between two spaces (the trees and the ground), so different from Pound's idea of Chinese poetry in "Ts'ai Chi'h." Moreover, the original poem by Wang Wei contains neither "courtyard" nor "stone," which have both been added by Waddell to fill out her translation. Pound would later find this very poem in Fenollosa's notebooks and translate it as "Dawn on the Mountain" (see this edition). But before Pound laid eyes on those notebooks, it is probably safe to say, he found all the raw material he needed to write "Ts'ai Chi'h" in: (1) the water, the fallen petals, and the (value added) courtyard stone in Waddell's Wang Wei; (2) the rose from Upward's imaginary Divine Emperor, and (3) a misinterpreted "fountain" from Giles's Tao Qian. The results now look less "Chinese" than something one might behold in the Fontana dei Cavalli Marini in the Villa Borghese, but when Pound was inventing Chinese poetry for *his* time, it looked very authentic indeed.

∽ Ancient Wisdom, Rather Cosmic ∾

6th Lecture—March 18th
9th—fu—7th of series[1]

<In this poem R. speaks of three things/This is the first = // The first is the more poetical way of expressing/what Soji[2] expands at length in his chapter entitled/Sei butsuron[3] = "Equal (same) things discourse"—meaning/that all things are one at bottom. // In that chapter, after having shown by reason his theme,/Soji gives a concrete example from his Experience. // He once dreamed that he was a butterfly and enjoying its/nature. Awakening, found himself a man. Then doubts/arose whether he were not a butterfly dreaming.

This is a mere prologue to the real purpose of the/poem. // Which is to deal with wealth. [47v]>

{huite}[4]

[1] [莊 周 夢 蝴 蝶]
So Shu mŭ Kŏ cho
name dream butterfly
the philosopher Soji
Soshu[5]

Soshu dreamed of a butterfly/{being a butterfly}.
[So-Shu dreamed,
And having dreamed that he was a bird, a bee,
and a butterfly,
He was uncertain why he should try to feel like anything else,
Hence his contentment.]

[2] [蝴 蝶 爲 莊 周]
Kŏ cho ĭ so shu
butterfly become name
Soshu

The butterfly became Soshu.[6]

[3] [一 體 更 變 易]
Itsu tai Ko ben yeki
one body mutually change pass into

Thus even a single body can change into another/and back again[7]

[4] [萬 事 良 悠 悠]
Ban ji rio yu yu
myriad things well distant distant
truly makoto[8] here = the infinite depth of reason

So are the myriad things infinitely deep and/incomprehensible.[9] [49]

<Having already explained in general this/philosophy of change // he comes to concrete example "Thus I know"/"Thus it is"— // The story is this. // In sea on East (Ocean) there is believed to be/living a female Sennin Mako.[10] In Sennins' lives/it is said that Mako said that in her life she/had already seen 3 times the Eastern Ocean grow/shallow, and be filled up with mulberry field—/In her last journey she had seen it becoming shallow/a 4th time. // Thus he exemplifies geographical change. [48v]>

[5] [乃 知 蓬 萊 水]
Nai chi ho rai sui
Thus Know Ho- rai[11] water

Thus I know that the Horai waters

[6] [復 作 清 淺 流]
Fuku saku sei sen rui
Again become pure shallow current

Again become a clear shallow stream[12]

<Now comes 3rd thing = social change. // In time of Shin there was a Marquis called/Shohei—after Shin passed into Kan, the Shin/nobles fell[13]—so he became poor, and is said to have/been raising melons for sale in street. So no one /would even think of him as a marquis. [48v]>

[7]	[青	門	種	瓜	人]
	Sei	mon	shŭ	ka	jin
	Blue	gate	{(seed)}	melon	man
	name of street in Choan[14]		plant		

The melon planting man of Sei mon street

			{East}	{hill}	
[8]	[昔	日	東	陵	侯]
	~~Kiu~~ Seki[15]	jitsu	To	rio	Ko
	~~in~~ past ~~da~~ past	days	Torio[16] name		marquis

Was in past days the marquis of Torio[17] [50]

<Now comes conclusion. // The greatness of this poem is bringing together three so unlike things to the poem of single principle.

As for mechanism of poem // "The first two stanzas[18] are summed up in the ~~4th + 5th~~ {3rd and 4th}./ Again the 7th and 8th stanzas are summed up in the 9th and 10th/By these two pairs of expressing and summarizing, the poem/is complete, so far as thought goes./But that would be too flat. So 5th & 6th stanzas are introduced, which/narrate only facts, without philosophizing. But these/facts bring both parts into harmony." This is the chief praise in Kenrio's criticism.[19] [49v]>

[9]	[富	貴	故	如	此]
	Fu	Ki	Ko	jo	shi
	wealth	nobility	originally[20]	like	this

Wealth and nobility ~~hav~~ are at bottom {after all} such things as these

[10]	[營	營	何	所	求]
	Yei	yei	Ka	shŏ	Kiu
	Busy	busy	what	that which	sought
	{(worry)}	{(worry)}		is	(seek)
				sign of passive	

{(Then)} In seeking for what is it that men worry worry so?[21]

[From the *Book of Zhuangzi*, trans. Giles:

"Once upon a time, I, Chuang Tzŭ, dreamt I was a butterfly, fluttering hither and thither, to all intents and purposes a butterfly. I was conscious only of following my fancies as a butterfly, and was unconscious of my individuality as a man. Suddenly, I awaked, and there I lay, myself again. Now I do not know whether I was then a man dreaming I was a butterfly, or whether I am now a butterfly dreaming I am a man." (Giles, *A History of Chinese Literature*, 63)][22]

[昔者莊周夢為胡蝶，栩栩然胡蝶也，自喻適志與! 不知周也。俄然覺，則蘧蘧然周也。不知周之夢為胡蝶與，胡蝶之夢為周與。(*ZZJS* 1:112)]

Notes

ANCIENT WISDOM, RATHER COSMIC (100–4235:47v–50r, MF 3389; Pound's #10; *TSSC* 1:8b; *Lustra*, 66); 古風五十九首其九 [Fifty-Nine Ancient Airs, the Ninth]), by Li Bo. Pentasyllabic old-style verse (五言古詩). For more on this series of *gufeng* 古風 (Ancient Airs), see "Poem by the Bridge at Ten-Shin." With Mori & Ariga, March 18, 1900. This adaptation first appeared in *Blast 2* (July 1915, 22) three months after the release of *Cathay*, but it is included in the "Cathay" section of *Lustra*. The original story from the *Book of Zhuangzi* 莊子 is translated in Giles's *A History of Chinese Literature* (quoted after line 10), where Pound would have read it before receiving Fenollosa's notebooks, but the Japanese "So-Shu" could only have come from Fenollosa. There is, moreover, a draft translation in typescript with autograph corrections which is numbered "110" corresponding to Pound's numbering in Fenollosa's notebook. (The typescript has a line crossed through it, probably indicating only that it had been printed, as is also the case for "Gnomic Verses," which appeared with it in *Blast 2*.) Pound used only the general idea of the first line of Li Bo's poem for his very free version, which more closely resembles his earlier adaptations directly from Giles, such as "After Ch'u Yuan." The notion of "contentment," however, resembles Mori's commentary ("a butterfly and enjoying its nature") more than anything in Giles, who is unapologetically disdainful of Daoism. Pound rejects the carefully patterned structure that Li Bo has created out of the familiar story, and instead turns it into a pithy, haiku-like epigram of the sort that had come to represent the Japanese- or Chinese-style poem in modernist circles. It hardly needs to be said that the results are two very different poems, but when admiring the powerful economy of Pound's radical adaptation, we should not underestimate the craft and beauty of Li Bo's poem, which Fenollosa's cribs make it possible for the English reader to begin to appreciate (and even to translate, Dear Reader, in another DIY opportunity). The typesetting of Pound's title in *Blast 2* emphasizes its satirically urbane tone: "ANCIENT WISDOM, rather cosmic."

1. ***9th—fu—7th of series*: *feng*** [fu] 風 (song, "air"; wind). This poem is the ninth of Li Bo's fifty-nine ancient "airs," but the seventh of the series in *TSSC*, the text that Mori was using (see note 1 of "The River Song").

2. ***Soji*:** Zhuangzi 莊子 (369?–286? BCE), Master Zhuang, the most important ancient philosopher of Daoism after Laozi 老子.

3. ***Sei butsuron*:** *Qiwu lun* 齊物論 (Discourse on the Equality of Things), the chapter title in the *Book of Zhuangzi* 莊子.

4. ***{huite}*/蝴:** The graphically ambiguous "huite" seems to be a slip for the Mandarin "hutie" as it is rendered in the Wade-Giles system for *hudie* (butterfly). The first character in this binome is given in its older form (胡) in *LTBQJ* and Xiao, but *TSCC* gives this form (with the *chong* 虫 "insect" radical), as do most modern texts.

5. ***Soshu*:** Zhuangzhou 莊周 (Duke Zhuang), as in the poem.

6. ***Lines 1–2*:** These form a parallel couplet. Note the antimetabole or symmetrical swapping of positions for the compounds Zhuangzhou [So Shu] 莊周 and *hudie* [ko cho] 蝴蝶 (butterfly), which is particularly striking when printed in the traditional manner without line breaks or punctuation: 莊周夢蝴蝶蝴蝶為莊周. The only other words in the couplet are 夢 (to dream) and 為 (to be).

7. ***Thus even a single body can change into another/and back again*:** The paraphrase is generally correct, but not exactly, since it is hard not to think that Li Bo is alluding to Zhuangzi's diction here, which slightly alters the sense. "One body" is the literal meaning of *yiti* [itsu tai] 一體, but Zhuangzi only ever uses the term to refer to the interconnectedness of all things in a single being, as also expressed in the foundational Daoist maxim *wanwu yiti* 萬物一體 (all things form one body). (The beginning of the next line, *wanshi* [ban ji] 萬事, completes this idea.) The sense here should thus be, not "one body," but rather "everything"—in other words, everything that forms the single body of the universe is constantly in flux. *Geng* [ko] 更 does not mean "mutually," but probably has its usual sense of "even more so," or "once again." Thus, the sense of the whole line is: [Zhuangzi became a butterfly, and the butterfly became Zhuangzi, and yet] "The universe changes and transforms even more so." Moreover, I find that in at least nine of its eleven usages in the *Zhuangzi*, the word *geng* [ko] 更 means "change," as in the famous analogy of the excellent cook who changes (*geng*) knives only once a year (良庖歲更刀), compared with the ordinary cook who changes (*geng*) knives once a month (族庖月更刀) [養生主]. Thus, Li Bo may be punning on the double sense of *geng* as both an adverb ("even more") and also a verb ("change") with the same meaning as the two characters following it: "All things exchange, change, and transform." Even more striking is that these same three characters at the end of this line also appear together in the *Zhuangzi* but in a different order—*bian geng yi chang* 變更易常—i.e., [ambitiously trying] "to change *and once again* transform what has long endured" (one of the four evils in the *Yufu* 漁父 chapter). In this last case, *geng* appears to have its adverbial sense (as Mori reads it in Li Bo), but it is notable for falling between the two verbs for *change*, which Li Bo may well have had in mind while composing this line. (These observations would have been much harder to make without the help of The Chinese Text Project at ctext.org.)

8. ***makoto*:** (Jap.) 真 (truth) or 誠 (sincerity).

9. ***infinitely deep and/incomprehensible*:** The gloss "infinite depth of reason" is misleading, but the paraphrase is good, especially considering the difficulty of the line. Mori's understanding may be based on the commentary in the Xiao edition as quoted in *TSSC*: "The sum of all things is so vast, how could we possibly understand it all?" (悠然萬事豈能盡知乎). *Youyou* [yu yu] 悠悠 means "enormous"—"long" or "vast" in time or space. Lines 3–4 form a parallel couplet.

10. ***Mako*:** Magu 麻姑 is the name of a well-known longevity goddess in Daoist mythology, a matron saint and one of the Eight Immortals of Grotto Heaven (八洞神仙). Mori's reference to the "Sennin's lives" is to the 4th-century *Shenxian zhuan* 神仙傳 (Biographies of the Immortals).

11. ***Ho-rai*:** Penglai 蓬萊 refers to the mountain-island abode of immortals in Daoist mythology, anciently imagined as located roughly somewhere in the Bohai 渤海 Sea, the innermost gulf of the Yellow Sea.

12. **Lines 5–6:** These form a grammatically parallel couplet.

13. ***Shohei*:** Shao Ping 邵平 was a brilliant political advisor who held the title of the Marquis of Dongling [Torio] 東陵 under the First Qin Emperor (秦始皇帝, 259–210 BCE). The story of his becoming a common farmer of uncommonly sweet melons after the emperor's death is recounted in Sima Qian's *Shiji* 史記 (Records of the Grand Historian), from the late 2nd century BCE. The Qin [Shin] 秦 dynasty "passed into" the Han [Kan] 漢 dynasty in 206 BCE.

14. ***Blue gate*:** *Qingmen* 青門 was the common name for the southeastern or eastern gate of the walled city of Chang'an, called so because of its color, but otherwise known as the *Ba chengmen* 霸城門 (Supreme Master City Gate). The former marquis is said to have planted his melons outside this gate; he does not reside or sell on any street of that name. For the color "blue," see line 1 of "The Beautiful Toilet."

15. ***Kiu Seki*:** The correction suggests that Mori first read the textual variant *jiu* [kiu] 舊, then changed it to *xi* [seki] 昔 as in *TSSC*. The meaning is the same.

16. ***Torio*:** Dongling 東陵, as in the poem. See note 13.

17. **Lines 7–8:** These form a grammatically parallel couplet (the fourth in a row).

18. ***stanzas*:** That is, lines. The point is that the poem's structure has two couplets at the start and two couplets at the end (forming quatrains), with a single couplet making a transition between them. Hence, the three examples of change are presented in each of the three sections; the first and last couplets each come with an extra couplet of commentary, and the middle couplet presents just the "facts" (about the waters of Penglai [Horai]). See the following note.

19. ***Kenrio*:** *Qianlong* 乾隆 (1711–1799), the emperor who selected and annotated *TSSC*, which Mori was using. Note the quotation marks: Mori's comment loosely paraphrases some of the emperor's commentary (作達語是白本色。然意在後半。前乃興起耳。莊周。三句起。第四句。五六兩句。橫空插入。實貫上下。無此二語。全詩便覺率直。青門。二句。就事指點。結出本意。有無數層折至。其辭意自然。則韓愈所云。文如翻水成。初不用意為也。).

20. ***"originally"*:** A calque for *gu* [ko] 故, which is more idiomatically rendered in the paraphrase as "after all." Once again, we see the difference between glosses as isolated definitions in contrast with the paraphrases as contextualized translations, all resulting from Mori's two-stage *kundoku*-inspired pedagogy. The Xiao edition reads *gu* 固, with the same meaning, and yet another recension reads *gou* [kō] 苟 (temporarily).

21. ***In seeking for what . . . worry worry so?*:** The term *yingying* [yei yei] 營營 is undoubtedly an allusion to the *Book of Zhuangzi*, where Master Gengsang offers advice on how to approach sagehood (in James Legge's translation): "Maintain your body complete; hold your life in close embrace; and do not let your thoughts keep working anxiously [*yingying*]: do this for three years, and you may become the man of whom I have spoken" (全汝形，抱汝生，無使汝思慮營營。若此三年，則可以及此言矣； 莊子.庚桑楚). Burton Watson gives: "Do not fall prey to the fidget and fuss of thoughts and scheming": *The Complete Works of Zhuangzi* (New York: Columbia University Press, 2013), 190. Mori & Ariga's paraphrase is awkward, but accurate—in other words: "What do you really hope to gain from all that fuss and worry?"

22. The original passage in the *Book of Zhuangzi* has one more line, which Giles includes in his version in *Gems of Chinese Literature* (32): "Between a man and a butterfly there is necessarily a barrier; and the transition is Metempsychosis" (周與胡蝶，則必有分矣。此之謂物化; *ZZJS* 1:112). Alternatively, we might render the last phrase with a bit less Pythagoras: "This is what is meant by the 'transformation of things.'"

Epitaphs

[From Giles's *History*]

[Fu I[1]]

Fu I loved the green hills and the white clouds. . .
[Fu I loved the high cloud and the hill,]
Alas! he died of drink.
[Alas, he died of alcohol.]

[Li Po[2]]

After more wanderings and much adventure, he was drowned on a journey, from leaning one night too far over the edge of a boat in a drunken effort
[And Li Po also died drunk.]
to embrace the reflection of the moon.
[He tried to embrace a moon
In the Yellow River.]

Notes

EPITAPHS (*Lustra*, 65) These two "epitaphs" were adapted from passages in Herbert Giles's *A History of Chinese Literature* (London: William Heinemann, 1901), given here in italics, and first appeared in *Blast 1* (June 1914, 48) before Pound had begun working on the Fenollosa notebooks later that year.

1. ***Fu I*:** Fu Yi 傅奕 (555–639) was an official historiographer and scholar of Daoism who vigorously opposed the non-Confucian morality of Buddhism and the superstitions of popular Buddhist practices, as Giles explains on the same page as the source (135). Pound alludes to the same history in Canto 54: "Fou stood against foé, damn bhuddhists"; and four lines later: "Fou-Y saying they use muzzy language/the more to mislead folk." This epitaph, supposedly composed by Fu Yi himself in anticipation of his death, appears in the first official history of the Tang dynasty (舊唐書) compiled in the 10th century. The sense is: "Fu Yi was a man of the green mountains and the white clouds, who drank himself to death. Cry woe is me!" (傅奕青山白雲人也，因酒醉死，嗚呼哀哉). Pound's footnote in *Blast* reads: "Fu Yi was born in 554 A.D. and died in 639. This is his epitaph very much as he wrote it." In that version, the entire poem is enclosed in quotation marks.

2. ***Li Po*:** Pound invented this "epitaph" for Li Bo from the apocryphal anecdote about his death, which Giles uses to introduce Li's famous poem "Drinking Alone Under the Moon" (月下獨酌) (153). (Incidentally, Mori tells the same story in one of his lectures; 100–4235:14r). Pound, however, drowns him in the "Yellow River," whereas Li Bo died over three hundred miles to the south in Dangtu 當涂 in Anhui Province, located along the Yangzi River. Li Bo probably died from illness, but Arthur Waley, who disliked what he considered to be the immorality of the poet's lifestyle, sardonically quipped that he must have contracted his fatal illness from falling into the water while drunk. Pound, however,

admired the hard-drinking abandon of these two poets, as is suggested by his juxtaposition of these epitaphs in *Lustra* on the same page with a short poem called "Our Contemporaries," which seems to have been intended to mock the sentimental poetry of Rupert Brooke, who was upheld by the British literary establishment as the darling unofficial poet laureate of the war:

Our Contemporaries

WHEN the Taihaitian [*sic*] princess
Heard that he had decided,
She rushed out into the sunlight and swarmed up
a cocoanut palm tree,
But he returned to this island
And wrote ninety Petrarchan sonnets.

NOTE.—II s'agit d'un jeune poète qui a suivi le culte de Gauguin jusqu'à Tahiti même (et qui vit encore). Étant fort bel homme, quand la princesse bistre entendit qu'il voulait lui accorder ses faveurs elle montra son allegresse de la façon dont nous venons de parler. Malheureusement ses poèmes ne sont remplis que de ses propres subjectivités, style Victorien de la "Georgian Anthology."

[This concerns a young poet who followed the cult of Gauguin all the way to Tahiti (and who is still living). Since he was a handsome man, when the dusky princess heard that he wished to bestow his favors upon her she showed her delight in the manner just described. Unfortunately, his poems are filled with nothing but his own subjective thoughts, in the Victorian style of the "Georgian Anthology."]

Brooke was believed to have fathered a daughter with a Tahitian woman named Taatamata, and he did write sonnets in the Victorian style, including his famous "The Soldier." (See Haun Saussy's foreword.) First published in *Blast 2* (July 1915), Pound's satire unfortunately appeared not long after Brooke's accidental death, fostering widespread animosity toward Pound among the literary establishment, which is partly what Pound deplores with paranoid vitriol in his final note in *Cathay*. See Richard Sieburth's comments in Timothy Billings, Christopher Bush, et al., "Cathay at 100: A Conversation," *Chinese Literature: Essays, Articles, Reviews* 37 (2015): 161–177, and also the Back Matter.) Apparently by careful design, "Our Contemporaries" is sandwiched between the "Fu I" and "Li Po" epitaphs on one side, and "Ancient Wisdom Rather Cosmic" on the other—which is itself juxtaposed with another satirical poem in the same vein as the Brooke satire called "Three Poets" who busy themselves writing an elegy, a sonnet, and an epigram to a common mistress who has run off with another lover. The stark, epigrammatic "Chinese" style of the epitaphs in *Lustra* thus contributes to the satirical force of the interlaced poems skewering the sensibilities of the conservative British literary establishment.

Dawn on the Mountain

another
Farm field pleasure 7 poems
1 of them

[1] [桃 紅 復 含 宿 雨]
peach crimson also contains inn rain
{encloses} {pass night}

Peach blossoms are crimson, and also contain the rain that has/lodged there (in the night) (in the petals)
[Peach flowers turn the dew crimson,]

{en}[1]
[2] [柳 綠 更 帶 春 煙]
Willow green newly belts spring[2] smoke
{also}

Willow is green and also ~~holds~~ {belts} in with its silhouette the/spring mists // (parallelism of words of these lines)[3]
[Green willows melt[4] in the mist,]

[3] [花 落 家 童 未 掃]
Flower falling house servant not yet sweep

[The servant will not sweep up the fallen petals,]

{ō} {min}
[4] [鶯 啼 山 客 猶 眠]
Uguisu[5] crying[6] mountain guest still sleeps
nightengale (the person who lives here)[7]

(another complete parallelism)

[And the nightingales
Persist in their singing.]

**[*Omakitsu*][8]

All Chinese poems have rhyme, but the/rhyming varies with different stanza.

Notes

DAWN ON THE MOUNTAIN (99–4220:21, MF 3376; Pound's #5; *WWJJZ* 2:407; the sixth in Wang Wei's 王維 (c. 692–c.759) series of seven poems *Tian yuan le* 田園樂 (The Joy of Fields and Gardens). Hexasyllabic quatrain (*liuyan jueju* 六言絕句). With Hirai, September 1896. This crib appears in the notebooks immediately before the first of the "Four Poems of Departure," but Pound's translation was not published until three years later (in *The Little Review*, November 1918) after he had returned to the early Hirai notebook in late 1916 to draft a number of translations from Wang Wei and Li Bo. Pound suggests in a letter of July 1918 to Margaret Anderson that *The Little Review* could publish these two translations which he had sent her a "year or more ago"; Thomas Scott et al., eds., *The Letters of Ezra Pound to Margaret Anderson: The Little Review Correspondence* (New York: New Directions, 1989), 240. For reproductions of Pound's early drafts, see Qian (1995, 100–104), or the originals in 100–4230. For three fascinating versions by Fenollosa himself (two metered), see the discussion in Jonathan Stalling, *The Poetics of Emptiness* (New York: Fordham University Press, 2011), 81f, reprinted in Ernest Fenollosa and Ezra Pound, *The Chinese Written Character as a Medium for Poetry*, ed. Haun Saussy, Jonathan Stalling, and Lucas Klein (New York: Fordham University Press, 2008), 134. For more on the *jueju* 絕句 verse form, see the first of the "Four Poems of Departure." The hexasyllabic quatrain is atypical; this is a famous exemplar.

1. ***en*:** The Japanese *on*-reading of *yan* 煙 (smoke). Along with "min" in line 4 for *mian* 眠 (sleep), these insertions indicate the rhyme words.

2. 春/***spring*:** This is a textual variant for the more authoritative *zhao* 朝 (dawn).

3. ***(parallelism of words in these lines)*:** Qian fancifully transcribes this note as "(parallelism of words in Omar [Khayyam] lines)," but the comparison to Persian poetry is Qian's, not Hirai's; Zhaoming Qian, *Orientalism and Modernism: The Legacy of China in Pound and Williams* (Durham, N.C.: Duke University Press, 1995), 101. As Hirai notes again at the end, both couplets in this quatrain are perfectly parallel.

4. ***belts*/*melt*:** Both of Pound's two early drafts (100–4230) read "belt" as in the crib, which would make "melt" here more surprising if Fenollosa's *b* did not closely resemble an *m* (his initial *m* often starts with an ascender, and here the loop on the *b* does not close before connecting to the *e*). This suggests that Pound reconsulted the notebooks once more before publication and was prompted by what he saw there. As in other instances, Pound may well have been fully aware that "melt" was not an "accurate" translation, but merely an initial misreading of "belt" in Fenollosa's handwriting, which he may have preferred because it sounded better and was close enough to the sense to be acceptable, that is, a blending of willow and mist. On the other hand, he may simply have misread "belt" as "melt" when taking a second look at the manuscripts and thought he had finally figured out why the former didn't make much sense. To his credit, Hirai was trying to gloss *dai* 帶 (a belt; to carry; to contain) so that it would preserve the concreteness of the original sense of "belt" while also conveying the extended sense of *holding* or *containing* (i.e., "belts in"), partly to express the parallelism with *han* 含 (to contain; to carry) in the previous line, which Pound cuts altogether. See line 7 of "After Ch'u Yuan," and line 6 of "Old Idea of Choan."

5. ***Ō*/*Uguisu*:** The *on*- and *kun*-readings of *ying* 鶯 (oriole, nightingale).

6. ***crying*:** In one of his many misguided attempts (following Yip) to style Pound as an intuitively better reader of Chinese poetry than Fenollosa's teachers, Qian writes: "For certain words, such as Fenollosa's 'belts' and 'crying,' he offers alternatives that prove to be closer equivalents to the corre-

sponding Chinese character." Zhaoming Qian, "Ezra Pound's Encounter with Wang Wei: Toward the 'Ideogrammic Method' of the Cantos," *Twentieth Century Literature* 39, no. 3 (Fall 1993): 266–282, at 272. The claim is halfway between wishful thinking and sheer nonsense, although it may sound persuasive to those who cannot read Chinese. Qian is referring here to a typed crib that Pound himself created, which glosses *dai* 帶 (belt; contain; carry) as "clots" and *ti* 啼 (cry; weep) as "sing." In particular, *ti* refers to the cry or roar of any animal or bird; but, of course, not all birds at all times "sing"—they call, chirp, twitter, tweet, cheep, coo, cluck, warble, squawk, caw, honk, and trill. When used for people, *ti* means to wail, to weep, to cry, to howl (in pain). My point is not that Hirai's "cry" is better than Pound's "sing," but that it is groundless and tendentiously misleading to claim that "sing" is a "closer equivalent" to *ti* 啼 than "cry" is. It may make a better-sounding translation, but that is another matter. And is "clots" a "closer equivalent" than "belts"? Or "melts," for that matter? (Qian never mentions Pound's final decision.) See the note above on "belts." While arguing for Pound's intuitive accuracy, Qian conveniently fails to mention a few of Pound's other glosses in that typed crib, such as: "delicate" for *chun* 春 (spring), "customer" for *ke* 客 (lodger, guest, resident), "steal" for *you* 猶 (still)—I smell rotten orthography—or "bird" [*niao* 鳥] for *ying* 鶯 (warbler, oriole, finch, lark, nightingale, etc.), the last of which (鳥/鶯) is coincidentally at least a known textual variant. In sum, it is pointless to try to argue that Pound was a better interpreter of Chinese originals he never saw than Fenollosa's teachers were—even the less competent Hirai, and even as they come down to us in Fenollosa's cribs—since Pound's goal was never to find "closer equivalents" for the Chinese characters, but rather to put them into motion. See the Editor's Introduction.

7. ***the person who lives here*:** a self-reference to the poet or speaker himself. Pound cuts it altogether to focus on the birdsong. The sense of the final couplet is: "Petals fall, but the house servant has not swept them;/Warblers call, but the mountain dweller still sleeps on."

8. ***Omakitsu*:** The Japanese reading of Wang Mojie 王摩詰, Wang Wei's courtesy name.

Wine

Another
~~Autu~~ (early one)

{(tama)}[1]
[1] 秋 露 白 如 玉
Autumn dew white like ball

Autumn dew is white as a crystal ball.

(same)
[2] 團 團 下 庭 綠
Round round below garden green

In round drops down on the garden green.
[Dew, clear as gilt jewels,[2] hangs under the garden grass-blades.]

[3] 我 行 忽 見 之
I go[3] sudden see this

~~Unexpecte~~ Going there unexpectedly they met my eye.

[4] 寒 早 悲 歲 促
Cold early mournful year hurries

The cold season is early; the mournful year hurries up.
[Swift is the year, swift is the coming cold season,]

[5] 人 生 鳥 過 目
Man born bird pass eye

The birth of man {life of man} is like the passing of a bird before the eye
[Life swift as the dart of a bird:]

[6] 胡 乃 自 結 束
What[4] towit[5] self tie bind

For what reason do we tie ourselves up[6] so slavishly.

[7] 景 公 一 何 愚
Kei Ko one what foolish
{name}

Lord of Kei (of Sei)[7] especially, why so foolish?

[8] 牛 山 淚 相 續
Giu Zan tears mutually join

{on} Cow Mt. tears join together in a series—?
Many trees here were cut small, and Lord Kei cried over it,/not only for trees, but human being.

[9] 物 苦 不 知 足
Thing pain not know sufficient

~~It is a world matter that human beings~~
It is a pity that things are not known as sufficient/or satisfactory by us.

{name} {name}
[10] 得 隴 又 望 蜀
Get[8] Ro also expect Shoku

Obtaining Ro, one wants to go on to get Shoku/(a saying)[9]

[11] 人 心 若 波 瀾
Man mind[10] like ~~like~~ wave wave
crests foam

Man's mind is like cresting waves

[12] 世 路 有 屈 曲
World road[11] is bend bend
"dead" bend at angle
"comes out"
crouch

The road of this world is crooked and angular—

[13] 三 萬 六 千 日
Three ten thousand six thousand days

for a hundred years
[Wine, wine, wine for a hundred autumns.]

{same}
[14] 夜 夜 當 秉 燭
Night Night should take candle

Night after night one should take candles[12]/i.e. amuse oneself with wine
[And then no wine, no wine, no wine.]

[***Rihaku***]

Notes

WINE (99–4220:72–3, MF 3376; *LTBQJ* 1:118–19; 古風五十九首其二十三 [Fifty-Nine Ancient Airs, the Twenty-Third]), by Li Bo. With Hirai, September 1896. Pentasyllabic old-style verse (*wuyan gushi* 五言古詩). One in the series of Li Bo's Fifty-nine "Old Airs" (*gufeng* 古風): see notes to "Poem by the Bridge at Ten-Shin." In late 1916, Pound returned to the Hirai cribs to draft a number of translations from Wang Wei and Li Bo, none of which were published except for "Dawn on the Mountain" and "Wine" which finally appeared together three years after *Cathay* in *The Little Review* (November 1918). Pound's typescript draft survives with manuscript revisions (10–4230: no. 21). Pound's interpolated ending follows the spirit of the anecdotes and poems Pound had read in Giles's *A History of Chinese Literature* and in Fenollosa's notebooks about Li Bo's heroic drunkenness (see "Epitaphs"). Giles spuriously claims that a poem called "Drinking Alone under the Moon" (月下独酌) was the last poem Li Bo wrote before accidentally drowning himself by trying to embrace the reflection of the moon in the water while drunk. Contrary to "Wine," however, in that poem Li Bo promises to reunite with his wine bottle and his drinking companion (i.e., his own shadow) after death, as Giles puts it: "But we'll soon have a greeting/without a good-bye,/At our next merry meeting/away in the sky" (永結無情遊, 相期邈雲漢; 154). In other words, contrary to Pound's big punch line, there is plenty of wine in the

afterlife at least in another of Li Bo's poems. But Pound's creative reading here still feels inspired partly because of Li Bo's clear allusion to a canonical poem—"Life's Years Don't Reach a Hundred" (生年不滿百)—whose *vita-brevis-carpe-diem* sentiments are even more explicit than they are here (one of the series of "Nineteen Ancient Poems"; see "The Beautiful Toilet" and the final note below). Pound's finale—"wine, wine, wine," then "no wine, no wine, no wine"—seems to have derived from the short line in "The Unmoving Cloud" by Tao Qian, "Here's wine! Here's wine!" (有酒！有酒！), which Pound himself had translated as: "Wine, wine, here's wine!" (line 13). Generally speaking, Chinese linguistic and rhetorical conventions tend to create *doubles*, whereas those of Europe resolve into *triples*, usually for a climax (like the three "swift" things Pound puts together for his version).

1. ***(tama)*:** Japanese *kun*-reading of *yu* 玉 (jade). Hirai's gloss "ball" is apparently a back-formation from the next line to evoke the frozen dew drops.

2. ***clear as gilt jewels*:** Perhaps prompted by Hirai's "crystal ball," Pound turns *bai* 白 (white) in the first line into "clear" which is one of its alternative meanings. Yet "gilt" suggests that the clarity is obscured by a film of gold. Since *yu* 玉 (jade; jewel) is typically glossed as "jewels" by Mori & Ariga (see line A2 of "The River Song," for example), one wonders whether Pound was able to recognize this simple character at this point and somehow coordinated it with the glosses he had seen elsewhere in the cribs, or whether "gilt jewels" here simply evolved out the need for a comparison of dew with a precious stone.

3. ***go*:** *xing* 行 (walk).

4. ***what*:** *hu* 胡 (how; what; *why*).

5. ***towit*:** "To wit" (indeed, truly) is not a bad gloss, but "thus" or "therefore" might be better here.

6. ***tie ourselves up*:** restrain ourselves.

7. ***Lord of Kei (of Sei)*:** Lord Jing [Kei Ko] 景公 (d. 490 BCE) of the state of Qi [Sei] 齊. According to *Yan Zi chunqiu* 晏子春秋 (The Spring and Autumn Annals of Master Yan), upon ascending Ox Mountain and looking back at the capital, Lord Jing began to weep that his days were done, and his followers wept with him. But Master Yan (c. 578–500 BCE) laughed. He remonstrated that as previous great rulers had passed away so that he could take his place as ruler, so he should also do the same for others, and that for the ruler to weep was inhuman, and for his followers to weep was sycophantic. The allusion seems to be remembered, however, as an expression of the brevity of life. The story also appears in the *Book of Liezi* 列子. Hirai seems to miss the point completely, but Pound is unlikely ever to have wanted to chase down the allusion anyway, which belongs in the realm of multitudinous details. (See Front Matter.) The sense of the couplet is: "How foolish was Lord Jing/To weep continual tears on Ox Mountain."

8. ***Get*:** A textual variant reads *deng* 登 (mount, overcome).

9. ***a saying*:** Lines 9 and 10 are closely modeled on a line from the 5th-century *History of the Later Han*: "The suffering of humankind [人] knows no limit since as soon as we pacify [平] the state of Long, then [復] we gaze towards the state of Shu" (人苦不知足，既平隴，復望蜀；《後漢書》：馮岑賈列傳). Li Bo's couplet alters only three words: "The suffering of all things [物] knows no limit/Since as soon as we take [得] the state of Long, then [又] we gaze towards the state of Shu."

10. ***Man's*/*mind*:** *xin* 心 (heart, mind, spirit). See line 6 of "The Exile's Letter."

11. ***World*/*road*:** Since classical Chinese is an isolating language, *lu* 路 (road) could just as easily be translated as "roads." *Shi* 世 (world), moreover, could have the sense of "human life." The sense of the parallel couplet is probably: "The human heart is like a swelling wave;/Our worldly paths have winding bends."

12. ***take candles*:** *bing zhu* 秉燭 (to hold a candle). An allusion to a couplet in one of the "Nineteen Ancient Poems": "The days are short, the bitter nights are long;/Why not seize a candle and roam?" (晝短苦夜長，何不秉燭遊；《古詩十九首其一十五》). Hirai's final comment on the meaning of the term—"i.e. amuse oneself with wine"—must be credited with the inspiration for this oinophilic poem, since "wine" is nowhere mentioned in the original.

CHINESE POETRY

by Ezra Pound

Part I

It is because Chinese poetry has certain qualities of vivid presentation; and because certain Chinese poets have been content to set forth their matter without moralizing and without comment that one labours to make a translation, and that I personally am most thankful to the late Ernest Fenollosa for his work in sorting out and gathering many Chinese poems into a form and bulk wherein I can deal with them.

I do not think my views on poetry can be so revolutionary and indecent as some people try to make out, for some months ago I heard Selwyn Image[1] talking of Christmas Carols and praising, in them, the very qualities I and my friends are always insisting on. Selwyn Image belongs to an older and statelier generation and it is not their habit to attack traditional things which they dislike, and for that reason the rather irritating work of revising our poetical canon has been left for my contemporaries, who come in for a fair share of abuse.

I shall not, in this article, attempt any invidious comparisons between English and Chinese poetry. China has produced just as many bad poets as England, just as many dull and plodding moralizers, just as many flaccid and over-ornate versifiers.

By fairly general consent, their greatest poet is Rihaku or "Li Po,"[2] who flourished in the eighth century A.D. He was the head of the court office of poetry, and a great "compiler." But this last title must not mislead you. In China a "compiler" is a very different person from a commentator. A compiler does not merely gather together, his chief honour consists in weeding out, and even in revising.

Thus, a part of Rihaku's work consists of old themes rewritten,[3] of a sort of summary of the poetry which had been before him, and this in itself might explain in part the great variety of his work. Nevertheless, when he comes to treat of things of his own time he is no less various and abundant. I confine myself to his work because I can find in it examples of the three qualities of Chinese poetry which I wish now to illustrate.

The first great distinction between Chinese taste and our own is that the Chinese *like* poetry that they have to think about, and even poetry that they have to puzzle over.[4] This latter taste has occasionally broken out in Europe, notably in twelfth-century Provence and thirteenth-century Tuscany, but it has never held its own for very long.

The following four-line poem of Rihaku's has been prized for twelve centuries in China:

THE JEWEL-STAIRS' GRIEVANCE

I have never found any occidental who could "make much" of that poem at one reading. Yet upon careful examination we find that everything is there, not merely by "suggestion" but by a sort of mathematical process of reduction. Let us consider what circumstances would be needed to produce just the words of this poem. You can play Conan Doyle if you like.[5]

First, "jewel-stairs," therefore the scene is in a palace.

Second, "gauze stockings," therefore a court lady is speaking, not a servant or common person who is in the palace by chance.

Third, "dew soaks," therefore the lady has been waiting, she has not just come.

Fourth, "clear autumn with moon showing," therefore the man who has not come cannot excuse himself on the grounds that the evening was unfit for the rendezvous.

Fifth, you ask how do we know she was waiting for a man? Well, the title calls the poem "grievance," and for that matter, how do we know what she was waiting for?

This sort of Chinese poem is probably not unfamiliar to the reader. Nearly every one who has written about Chinese has mentioned the existence of these short, obscure poems.[6] In contrast to them, in most rigorous contrast, we find poems of the greatest vigour and clarity. We find a directness and realism such as we find only in early Saxon verse and in the Poema del Cid, and in Homer, or rather in what Homer would be if he wrote without epithet; for instance, the following war poem. The writer expects his hearers to know that Dai and Etsu are in the south,[7] that En is a bleak north country, and that the "Wild Goose Gate" is in the far northeast, and the "Dragon Pen" is in the very opposite corner of the great empire, and probably that the Mongols are attacking the borders of China. Given these simple geographical facts the poem is very forthright in its manner.

SOUTH FOLK IN COLD COUNTRY

There you have no mellifluous circumlocution, no sentimentalizing of men who have never seen a battlefield and who wouldn't fight if they had to. You have war, campaigning as it has always been, tragedy, hardship, no illusions. There are two other fine war poems which are too long to quote here, one reputed to be by Bunno[8]: a plodding of feet, soldiers living on fern-shoots, generals with outworn horses; another by Rihaku,[9] supposedly spoken by a sentinel watching over a long-ruined village. There are no walls, there are decaying bones, enduring desolation.

(*To be concluded*)

Part II

There are two other qualities in Chinese poetry which are, I think, little suspected. First, Chinese poetry is full of fairies and fairy lore.[10] Their lore is "quite Celtic." I found one tale in a Japanese play; two ghosts come to a priest to be married, or rather he makes a pilgrimage to their tomb and they meet him there. The tale was new to me, but I found that Mr. Yeats had come upon a similar story among the people of Aran. The desire to be taken away by the fairies, the idea of souls flying with the sea-birds, and many other things recently made familiar to us by the Celtic school, crop up in one's Chinese reading and are so familiar and so well known to us that they seem, often, not worth translating.

If the reader detests fairies and prefers human poetry, then that also can be found in Chinese. Perhaps the most interesting form of modern poetry is to be found in Browning's "Men and Women." This kind of poem, which reaches its climax in his unreadable "Sordello," and is most popular in such poems as "Pictor Ignotus," or the "Epistle of Karshish," or "Cleon," has had a curious history in the west. You may say it begins in Ovid's Heroides," which purport to be letters written between Helen and Paris or by Œnone and other distinguished persons of classical pseudo-history; or you may find an earlier example in Theocritus' Idyl of the woman spinning at her sombre and magic wheel. From Ovid to Browning this sort of poem was very much neglected. It is interesting to find, in eighth-century China, a poem which might have been slipped into Browning's work without causing any surprise save by its simplicity and its naïve beauty.

THE RIVER MERCHANT'S WIFE

I can add nothing, and it would be an impertinence for me to thrust in remarks about the gracious simplicity and completeness of the poem.

There is another sort of completeness in Chinese. Especially in their poems of nature and of scenery they seem to excel western writers, both when they speak of their sympathy with the emotions of nature and when they describe natural things.

For instance, when they speak of mountainous crags with trees clinging head downward,[11] or of a mountain pool where the flying birds are reflected, and

Lie as if on a screen,

as says Rihaku.

The scenes out of the marvellous Chinese painting rise again and again in his poems, but one cannot discuss a whole literature, or even all of one man's work in a single essay.

Notes

CHINESE POETRY Pound's essay was published in two installments in *To-day*, III.14 (April 1918), 54–57; and III.15 (May 1918), 93–95. The translations quoted in the essay are not separately reprinted here, since they appear elsewhere in this edition.

1. ***Selwyn Image*** (1849–1930): Image was an artist and professor of fine art at Oxford University, cofounder of the Century Guild of Artists, coeditor of *The Hobby Horse*, and author of *Poems and Carols* (London, 1894).

2. ***By fairly general consent, their greatest poet is Rihaku or "Li Po"*:** The idea is echoed by Mori, but Pound first saw it in Giles's *History of Chinese Poetry* (London: William Heinemann, 1901), Pound's introduction to the topic: "By general consent Li Po himself (a.d. 705–762) would probably be named as China's greatest poet. His wild Bohemian life, his gay and dissipated career at Court, his exile, and his tragic end, all combine to form a most effective setting for the splendid flow of verse which he never ceased to pour forth" (151). Arthur Waley later acknowledged the consensus but disagreed with the judgment in a lecture reprinted in the *Asiatic Review* (1919).

3. ***old themes rewritten*:** See the note on "Rihaku's sort of Ars Poetica" in the Back Matter.

4. ***the Chinese like poetry that they have to think about, . . . puzzle over*:** In his discussion of Li Bo, Giles mentions "what is held by the Chinese to be of the very essence of real poetry,—suggestion. A poet should not dot his *i*'s. The Chinese reader likes to do that for himself, each according to his own fancy" (*History*, 155). Pound seems to be alluding to this comment with his mention of "suggestion" below.

5. ***You can play Conan Doyle if you like*:** Arthur Conan Doyle was, of course, the creator of the immensely popular fictional detective Sherlock Holmes in the 1880s. Giles comments: "A Chinese poem is at best a hard nut to crack, expressed as it usually is in lines of five or seven monosyllabic root-ideas, without inflection, agglutination, or grammatical indication of any kind, the connection between which has to be inferred by the reader from the logic, from the context, and least perhaps of all from the syntactical arrangement of the words. Then, again, the poet is hampered not only by rhyme but also by tone [i.e., tonal prosody]. . . . As a consequence, the natural order of words is often entirely sacrificed to the exigency of tone, thus making it more difficult than ever for the reader to grasp the sense" (*History*, 144).

6. ***these short, obscure poems*:** Pound seems to be thinking of the much-discussed *jueju* 絕句 (quatrain, stop-short), whereas this poem is a *yuefu* 樂府 or Music Bureau–style lyric. The *jueju* is represented by the first of the "Four Poems of Departure," "Separation on the River Kiang," and "Dawn on the Mountain." Generally speaking, of course, Pound is right that such short poems tend to be more suggestive and paratactic than explicit and discursive.

7. ***Dai and Etsu are in the south*:** In fact, only Etsu (*Yue* 越) is in the south. For an explanation of Pound's confusion, see the note on the opening commentary and first lines of "South-Folk in Cold Country."

8. ***one reputed to be by Bunno*:** See "Song of the Bowmen of Shu."

9. ***another by Rihaku*:** See "Lament of the Frontier Guard."

10. ***fairies and fairy lore*:** A reference to the immortals and adepts in popular Daoist stories—the *xianren* 仙人 or (Jap.) "sennin"—which form part of the mythological lore behind some of the poems Fenollosa studied. See "Ancient Wisdom, Rather Cosmic," and "Sennin Poem by Kakuhaku."

11. ***mountainous crags with trees clinging head downward*:** The line is from *Shudao nan* 蜀道難 (The Roads of Shu Are Hard), which Fenollosa studied with Mori & Ariga as "Shokudo nan" (100–4235:1121) (枯松倒掛倚絕壁). Pound marked the line with a large bracket in the margin using his red pencil. See the epigraph to "Leave-Taking near Shoku" and Mori's opening commentary to "The River Song."

Acknowledgments

I first looked for this book some thirty years ago during my first year in grad school and was amazed and frustrated that nobody had written it, even then. I'm pretty sure that Mark Scroggins, a classmate of mine at the time, in his usual way told me to stop whining and write the book myself because he wanted to see it, too. Thus, like one of those plants that takes decades to flower, this book is partly for Mark, who planted the idea long ago—and if it must be a "corpse" flower, let it be as exquisite as the ones we wrote together.

But I'm more certain that it would never have bloomed without Chris Bush, who watered the idea again as the centenary of *Cathay* approached on the horizon. My indebtedness to Chris for his creative thinking, intellectual rigor, collaborative spirit, wicked wit, and enduring friendship is simply inexpressible. Haun Saussy read and commented on the first complete draft, corrected mistakes, made suggestions, and cracked a few manuscript cruxes with his expertise in transcribing Ernest Fenollosa's hand for the Fordham University Press edition of *The Chinese Written Character as a Medium for Poetry*. Haun plays the older brother in my scholarly life: Everything I am good at doing he does first and better, and yet he is unfailingly gracious, encouraging, helpful, and indulgent. His readiness to collaborate, mentor, pal around, and speak true is priceless to me. This book simply would not exist without Chris and Haun, and it is so much the better for their direct contributions here, as also in our edition of Victor Segalen's *Stèles* / 古今碑綠 a decade ago. As Chris quipped when he pitched the idea: It would be like getting the band back together. That was enough for me.

Eric Hayot and Steve Yao were also constantly on my mind as I wrote this, partly because they have taught me so much in our many conversations over the past two decades (and not just about modernism and the writing of "China"), but mostly because I hoped they would see it as an homage to their own work on Pound, which I found so impressive and satisfying that I felt for years that it was unnecessary for me to try to write anything about Pound myself, and probably also unwise. Steve kick-started the project by offering his own copies of the Yale microfilms of the Fenollosa notebooks, which he was using as a coaster for a glass of very expensive single malt Scotch, as I recall. Eric's intellectual energy and daring is a constant source of wonder and inspiration. These four scholars have sustained me in my intellectual life for decades now, and when I wonder why I am writing at all, I write for them. At various times I also thought of Jonathan Stalling, Ming Xie, David Porter, and Bob Batchelor, princes all, hoping they might be delighted to have these transcripts at their fingertips, and that added oil to my lamp, too.

A decade ago I spent my sabbatical year back in school reading for an M.A. in sinology at the University of London's School of Oriental and African Studies, thanks to a New Directions Fellowship from the Andrew W. Mellon Foundation. Some of my happiest memories from that time are of the study sessions with my young classmate Yan Zinan 顏子

楠 as we scratched our heads over the late-Ming *keben* that Andrew Lo gave us to parse and punctuate (渾欲不勝簪). Since then, Yan finished his doctorate and returned to his native city to become a member of the classical language faculty at Beijing Normal University, and we have continued our giddy discussions about Chinese poetry with little concern for the seven thousand miles between us. Two years ago we collaborated on the translation and annotation of about thirty poems by the late Ming philosopher Li Zhi and began cooking up an English edition of the collected poetry of the eighteenth-century emperor Yongzheng. As I worked on this book, I posed a great many extremely detailed questions about the language of these poems, which he answered with alacrity, often confirming my sense that there was no single answer. His learning, humility, and sense of humor are truly wonderful, and I'm proud to call him a collaborator and friend. These people are all part of this work.

Andy Galloway was an angel to review my notes on "The Seafarer," and on short notice, too, offering a number of extremely fine suggestions and corrections. The generosity and erudition of such scholars never ceases to amaze me. Closely reading Pound's translation alongside the Old English is a singular pleasure, which I hope my annotations will encourage; but part of the fun for me was the little dialogue afforded by Andy's reflections on those annotations. What a treasure, which I will hoard forever.

This book took a long time to write, done in fits and starts, sometimes with breaks of several months at a time, all beginning about four and half years ago when my daughter, Viviana, was born. Someday she will understand that this is the "work" that I was periodically disappearing to do. It's humbling that she can already recite Tang dynasty poems that I myself only discovered in graduate school, even though she can't yet tie her shoes. Speaking with her, singing and dancing with her, watching cartoons with her, reading books with her, making and acting out stories with her, cracking jokes with her, all in Mandarin as I do, for part of my day, then turning to think through these modern refractions of classical poems line by line for another part of my day—that alternation of classical and modern Chinese, the aged and the spry, the melancholy and the silly, the grand and the truly hyperbolic—that has been one of the greatest pleasures of my life. People are quick to praise me for providing the gift of bilingualism to her, but they have no idea what a gift her joyfully evolving Mandarin bestows upon me every single day in rural Vermont. And I treasure the thought that someday, when she can read this book for herself, she may fall in love with that other part of my day from her childhood, these poems. She is inextricably woven into this book.

This may be the very last book that the late Helen Tartar had a finger in, even though she never saw a word of it, since it was she who encouraged Chris and me to do it before her tragic accidental death. We miss her, and this book owes something to her. But Tom Lay has been much more than a substitute for her, and I am deeply grateful for his guidance and his patience throughout. Count yourself lucky if you can publish a book with him.

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Timothy Billings
Snake Mountain, Vermont
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Ernest Fenollosa, and Ezra Pound, Edited by Haun Saussy, Jonathan Stalling, and Lucas Klein

"This, the first critical edition of Ernest Fenollosa's *The Chinese Written Character as a Medium for Poetry,* is a milestone in literary scholarship. Haun Saussy and his colleagues have produced an indispensable book—one that shows precisely how Ezra Pound, reworking Fenollosa, 'invented' the China we have come to accept as central to his poetry—and to twentieth-century poetry in general. Saussy's theoretical-critical Introduction is nothing short of brilliant, as are the notes and archival materials. A must-own book for Modernists!"—MARJORIE PERLOFF, Stanford University

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